

THE MUSICAL TIMES

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"ELIJAH" (WESLEYAN CHORUS FESTIVAL).—"Mr. Montague Borwell as the Prophet was admirably suited to the part. He has a fine voice—very musical, and with an unusual degree of dramatic force."—*Holloway and Hornsey Gazette*, Nov. 6, 1903.

"ELIJAH" (BRIGHTON).—"Mr. Montague Borwell merits unstinted praise for the masterly manner in which he gave the solos allotted to *Elijah*. He was grandly effective in his recitatives, and aroused great enthusiasm by his superb renderings of the airs 'Lord God of Abraham' and 'It is enough.'"—*Sussex Daily News*, March 18, 1904.

"ELIJAH" (CLAPTON).—"The vivid portrayal of the great Prophet's work was grandly rendered by Mr. Montague Borwell."—*Recorder*, April 15, 1904.

"ELIJAH" (BROMLEY).—"The title-part was splendidly interpreted by Mr. Montague Borwell. He made a great and genuine success throughout, and in 'Is not His Word' he produced a profound impression."—*Bromley Chronicle*.

"FAUST" (GOUNOD).—(GOLDSMITHS' INSTITUTE).—"Mr. Montague Borwell in the part of *Valentine* sang excellently, and from his first note in the second act, right through the 'Duel' scene with its splendid male trio, to the last note of his extremely dramatic 'Death' scene was listened to with the keenest appreciation by all."—*Journal*, March, 1904.

"ELIJAH" (SUNDERLAND).—"The feature of the performance was the brilliant work of Mr. Montague Borwell. He possesses a magnificent voice, and as *Elijah* sang with rare dramatic power."—*Sunderland Daily Post*, April 21, 1904.

"ACIS AND GALATEA" (SITTINGBOURNE).—"Real enthusiasm was not, however, aroused until Mr. Montague Borwell made his appearance on the scene. In 'O ruddier than the cherry' he made the great 'hit' of the evening. He was in splendid voice, and the familiar air was superbly rendered. The runs were taken with consummate ease, and when Mr. Borwell finished with a double octave, 'the house' fairly rose at him: such a storm of enthusiasm being aroused as we have not seen in Sittingbourne for years."—*East Kent Gazette*, May 14, 1904.

"HIAWATHA" (DORKING).—"The intensity of the distressed man's cry was sung by Mr. Montague Borwell with a declamatory poignancy most touching to listen to, and made a deep impression on the hearers."—*Dorking Advertiser*, April 30, 1904.

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"FAUST" (GOUNOD).—(GOLDSMITHS' INSTITUTE).—"In the character of *Margaritha* Miss Winifred Marwood was all that could be desired, and gave the difficult 'Jewel' song excellently. She was also very good in the 'Prison' scene terminating with the brilliant trio for *Margaritha*, *Faust*, and *Mephistopheles*."—*Journal*, March, 1904.

"ELIJAH" (SUNDERLAND).—"Miss Winifred Marwood was in fine voice, and her share of the work was excellently performed; particularly was this so in the duet 'What have I to do with thee.'"—*Daily Post*, April 21, 1904.

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2. In F. $\frac{3}{4}$, Allegretto; $\frac{3}{4}$, Poco Adagio.
3. In D minor. $\frac{6}{8}$, Allegro con molto moto; $\frac{3}{4}$, Meno mosso, un poco rubato.
4. In D. $\frac{3}{4}$, Andante con molto espressione; $\frac{3}{4}$, Allegro di molto.
5. In D minor. $\frac{4}{4}$, Allegro molto marcato; Largamente, con gran espressione.
6. In D. $\frac{4}{4}$, Con moto; Meno mosso, molto espressivo.

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The Musical Times.

JULY 1, 1904.

THE TERCENTENARY EXHIBITION OF THE MUSICIANS' COMPANY.

Assuming that the announced arrangements were carried out, the above Exhibition was opened by the Prince of Wales on June 27, after these pages had gone to press. By the courtesy of one or two of the exhibitors we are enabled to make mention of a few of the lesser-known treasures that will be on view at Fishmongers' Hall. The following notes may therefore serve the purpose of an introductory article on this interesting Exhibition.

Among the old keyboard instruments one of the most attractive is the fine harpsichord lent by the Countess Dudley. This very beautiful instrument—which her Excellency has kindly allowed us to photograph—was made in 1642 by Hans Ruckers the younger, son of the founder of that famous family of Flemish harpsichord makers. It has two keyboards,—black naturals and white sharps—in compass $4\frac{1}{2}$ octaves, B to D, and four stops. The exquisitely decorated case naturally excites wonderment and interest. However good a photograph may be,—and we venture to think that our reproduction leaves little to be desired—it is impossible to give an idea of the rich coloration of this old-world instrument. Such rich decoration was often bestowed upon these instruments even a hundred years after they had been made. New keyboards were introduced, and, if there were room for additional strings, a wider range of compass. In the harpsichord belonging to the Countess Dudley this last alteration does not appear to have taken place and the original stops have been retained. It is a lovely instrument, and a charming specimen of decorative art. (Illustration on p. 431.)

Closely akin to the harpsichord above described is a virginal lent by Mr. Arthur F. Hill, one of the Honorary Secretaries of the Exhibition. This decorated virginal, formerly in the possession of Nell Gwyn, was manufactured by Adam Leversedge, an English maker, in 1666, the year of the great fire of London. The photograph shows that the subject of the painting on the instrument is the Mall in St. James's Park, with a distant view of Arlington House. The virginal (pair of virginals)—in Italian, *spinetta a tavola*, in French, *clavecin rectangulaire*—is properly an oblong spinet, made like an Italian wedding coffer, or *cassone*. This make of instrument appears to have been adopted in England simultaneously with the *spinetta traversa*—the ordinary English spinet of Haword, Keene, and the Hitchcocks. The painting, embossing, and gilding of this virginal are all as fresh as if they had been recently done. (Illustration on p. 433.)

The violin of which we give a photograph was made, carved, and played upon by George Romney, the artist (1734-1802). The son of a carpenter,



ROMNEY'S VIOLIN.

joiner and cabinet-maker, Romney at first followed his father's trade. In this connection and also that of his violin playing, we may quote from Hayley's 'Life' of the painter :—

Having discovered at that period [the age of twelve] a great passion for mechanics, he employed himself in a variety of devices ; particularly in carving small figures on wood, to which he was led by the ardour of early uninstructed genius. He was enthusiastically fond of music, and passed much time in various experiments to

extract from the article on Romney in the 'Dictionary of National Biography' :—

He distinguished himself in the manufacture of fiddles, many of which he ornamented with elaborate carving. His passion for music first suggested these experiments, and a fiddle of his own make became a common present to his boyish companions. One such gift to a former schoolfellow named Greene inaugurated a lifelong friendship of great value to Romney in later years. Greene became an attorney of repute in London, and



A PORTRAIT OF HAYDN.

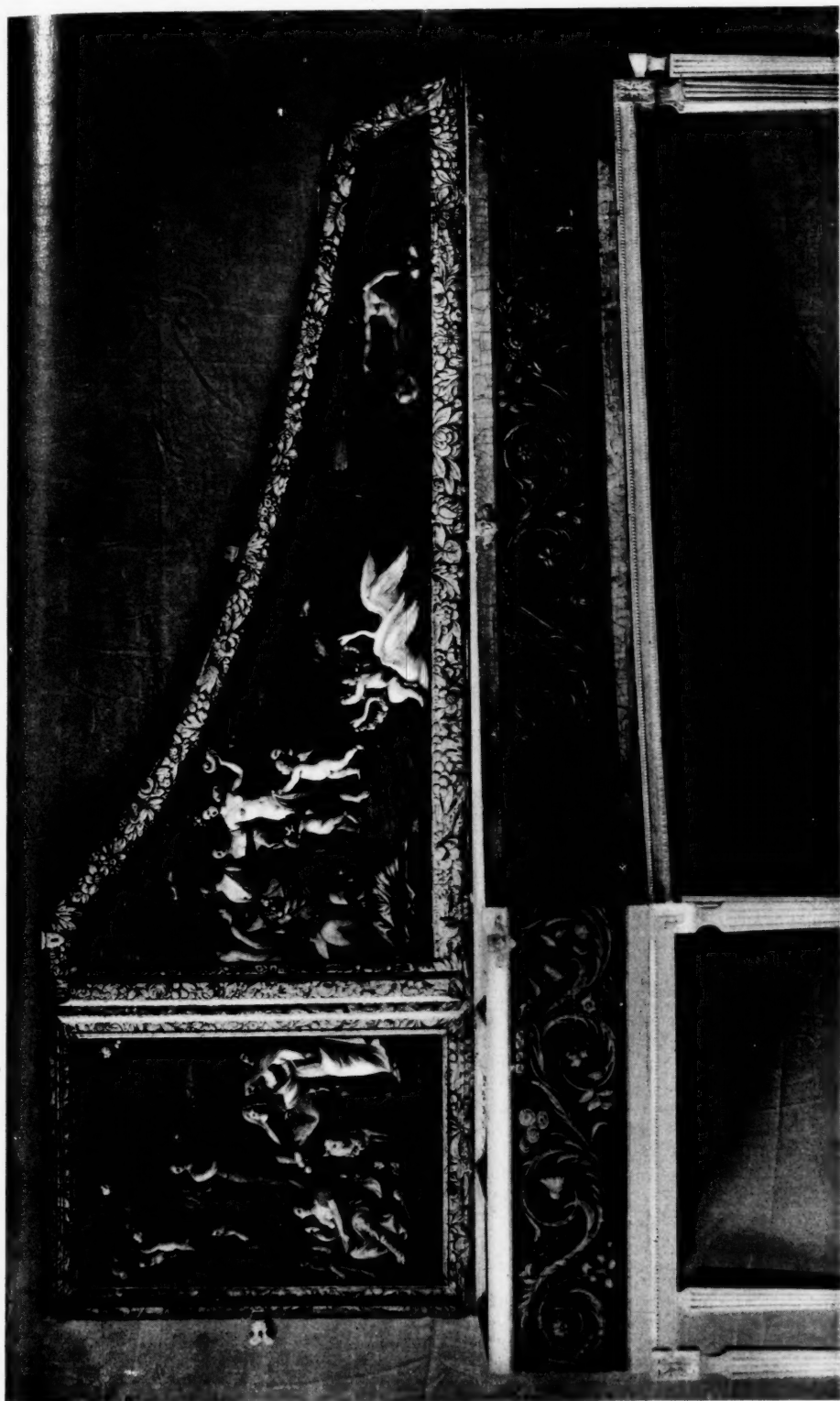
(PAINTED BY THOMAS HARDY DURING THE COMPOSER'S FIRST VISIT TO LONDON, 1791-2.)

make violins of different shapes and powers. In advanced life he took great delight in recollecting this ingenious industry that he exerted as a boy. He carefully preserved the favourite violin of his own construction, and has been heard to play upon it in the house which he had filled with the productions of his pencil, a singular coincidence of arts in the person of one man.

Further information regarding this fiddle-maker and violinist-painter is furnished in the following

Romney's chief adviser in all business matters. He audited the painter's confused accounts, and managed all his money transactions.

Among the many portraits that are exhibited is that of Haydn, which we are permitted to reproduce : it is by Thomas Hardy, an artist of repute at the end of the eighteenth century. Painted during the genial old Papa's first visit to this country (1791-2), the portrait was exhibited at the Royal Academy. Haydn, having received the



HARPSICHORD, BY HANS RUCKERS THE YOUNGER. EXHIBITED BY THE COUNTESS DUDLEY AND PHOTOGRAPHED SPECIALLY FOR THIS ARTICLE BY KIND PERMISSION OF HER EXCELLENCY.

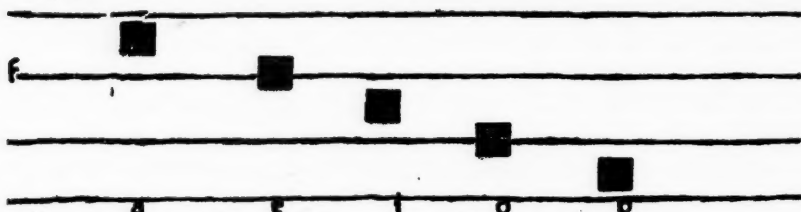
honorary degree of Doctor of Music at the University of Oxford, was thereupon elected a member of the Musical Graduates' Society, a social organization which occupied itself with the peaceful pastime of dining. Haydn invited his fellow-graduates to dinner on June 20, 1792, the feast taking place at Parsloe's, a famous old coffee-house which stood on the western-side of St. James's Street. At the new graduate's particular request, Mr. Salomon was allowed to be present 'partly as an intimate friend of Dr. Haydn, and partly as an interpreter, Dr. Haydn having not made sufficient progress in the English tongue.'²

We may now turn to the interesting subject of music-printing. The earliest known instance of printed music is of the year 1473, when Conrad Fyner, of Esslingen, printed the *Collectorium super Magnificat* of Jean Charlier de Gerson. Born at Gerson, in the diocese of Rheims, in 1363, this author was one of the most eminent scholars and divines of his time. His *Collectorium* is a mystical

elaboration of the ideas conveyed by the words of the Magnificat. The thesis in which occurs the music example is contained in the following (translated) extract :—

Whosoever will carefully consider, will find that all healthful meditation, whether of divine or human learning, can be reduced to five words, of which the first four refer to God, e.g., magnificence, munificence, mercy, justice; the fifth is special to man, namely misery. So every song of the spirit and heart must be formed upon one of the five words aforesaid, or upon two, three or altogether. Similarly all affections of the heart and spirit may be reduced to five—namely joy, hope, compassion, fear, grief. Applying each word in the letters of each meditation, to the expression of the harmonizing affection, according to the order here laid down, then the five vowels placed in their natural order are the notes indicating to which expression the letter is adapted, by depression and elevation also, just as in the hand scale (*gamma manualis*) sol, fa, mi, re, ut. Or let the natural order of the vowels, taking away the consonants, be put, as shown in the following figure :—

vocales ordine natali posite notule sūt indicatē cui voci lra fit accomo
da enā p dep̄sionē et eleuacōz ad mltar game natat sol/fa/mi/re/ut/
Aut ponat ordo nature vocaliū dēptis sōnantibz ut p; in hac figura-



Gaudium Spes Compassio Timor Dolor
dei magnificētia misericordia iusticia nra miseria

But we do not wish anyone to think that the present scale of all mystic songs suffices for heart and spirit to be forthwith able to sing efficaciously. (And so on.)

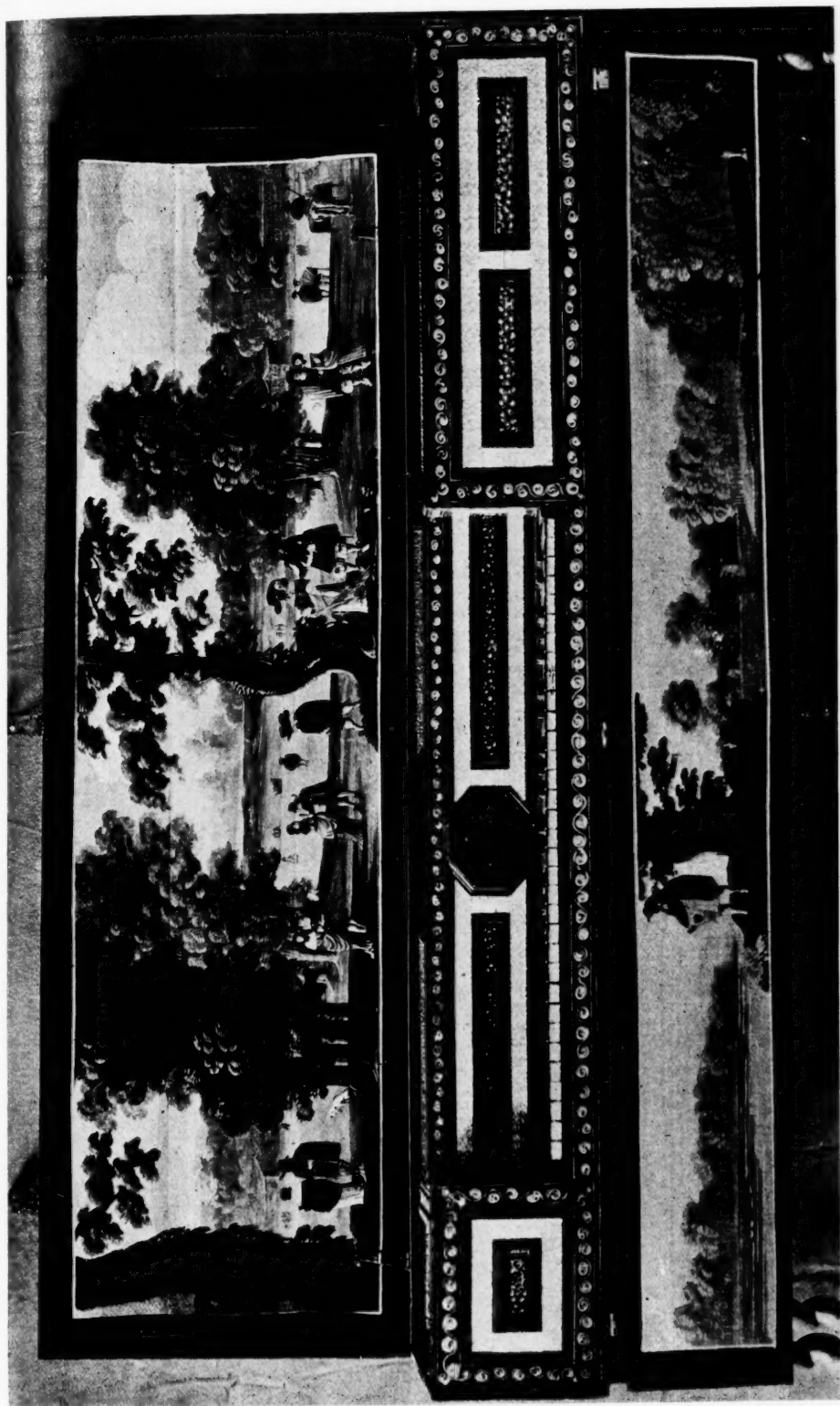
The facsimile forming part of the above extract is from Mr. Alfred Littleton's fine copy of Gerson's *Collectorium*. There are two separate printings of the music in the original—the notes are black, the lines red. Moreover, it is important to observe that the notes were printed at the same time as the letterpress, that is to say, they were not punched in afterwards. A collation—kindly made for the purposes of this article by Mr. G. F. Barwick, Superintendent of the British Museum Reading Room—of the British Museum copy with that from which our facsimile is taken, proves beyond a doubt that the notes were not punched by hand, but that they were printed at the same time as the text; this confirms the opinion expressed by Mr. Robert Steele on page 2 of his valuable

monograph on 'The Earliest English Music Printing.'

It should however be pointed out that, unlike Mr. Littleton's, the British Museum copy—which, by-the-way, is not quite perfect—is *minus* the lines. And so is the facsimile reproduction (Fig. 2) in Mr. Steele's book. Did the rubricator omit them by accident or design? Surely the former, as without the lines the clef has no meaning. The point is an interesting one which seems hitherto to have escaped notice.

The first music printed in *England* is found in Higden's 'Polychronicon,' a book 'Enprynted at Westmestre by Wynkyn The worde' in the year 1495. This venerable tome contains one music example, which we give in facsimile on p. 434. The passage in which the notes occur describes the consonances of Pythagoras. The double octave is wrongly printed—it contains a note too much! We can imagine Mr. Wynkyn de Worde, the pupil and successor of Caxton, or one of his 'intelligent comps,'

² See an article entitled 'A Musical Graduates' Society' in *THE MUSICAL TIMES*, December, 1892, p. 713.

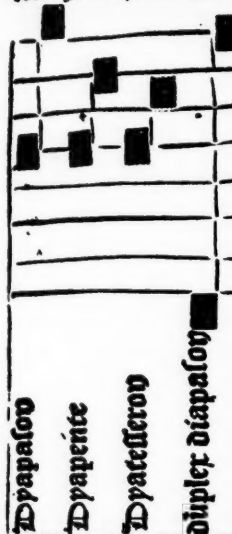


VIRGINAL, MADE BY ADAM LEVERSEIDGE IN 1666. EXHIBITED BY MR. ARTHUR F. HILL.

dealing with this music example when the 'copy' of 'Polychronicon' had to be set. With that adaptability to circumstances not unknown in printers' composing-rooms of the present day, Mr. de Worde cast about to see how he could manage to do this 'music job' with materials ready at hand. 'Rules and quads,' quoth he, 'put them together, and there you are!' Thus by a pure accident, or, to be more accurate, a practical application of the old adage 'necessity is the mother of invention,' Wynkyn de Worde really, though unconsciously, invented type music-printing—that is to say, the printing of the lines and notes at one impression.

Our next facsimile is an illustration from a very rare book,—of which only five copies are said

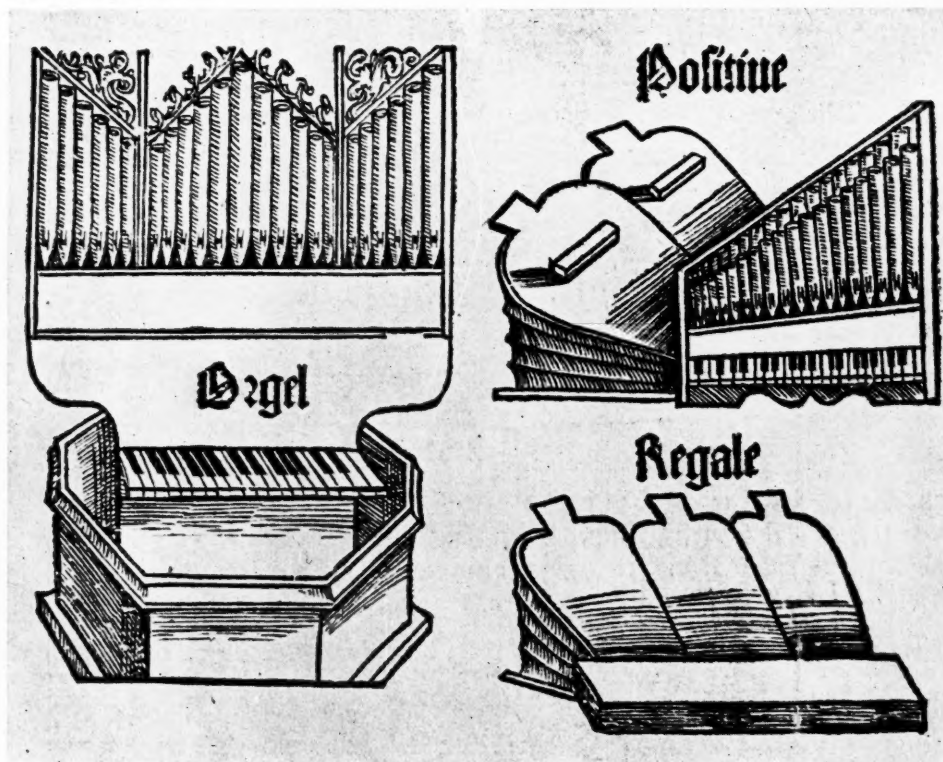
de of twelue / the thyrde of eyght / the fourth of .ix. as this fygure sheweth:



de dele / here in lones Dyatesseron / e that h in nombres is called all e the eyghteth dele / here in tewnes double

Whay these accordes were foudeyn ptago ras yaf hem names. And so h he called in nō bre double / he called in low nes Dyapason And h he called in nōbre other halfe he called in lowne Dyapente. And h h in nōbre is cal led all e h thyr

to exist—the 'Musica getutscht' of Sebastian Virdung, author of this the oldest work describing the precursors of modern musical instruments. The book (a small oblong 9 in. by 5½ in.) is written in dialogue and is quite encyclopædic in its survey. The illustrations are by no means the least attractive feature. The page which we reproduce shows (1) the Orgel with its three divisions of pipes, (2) the Positive, a chamber organ, and (3) the Regale, an instrument which consists of a single row of beating reeds, and interesting as being in some respects the prototype of the modern harmonium. Turning to the letterpress of this quaint old book—published at Basel in 1511—we find some curious views therein expressed. For instance, we are told that

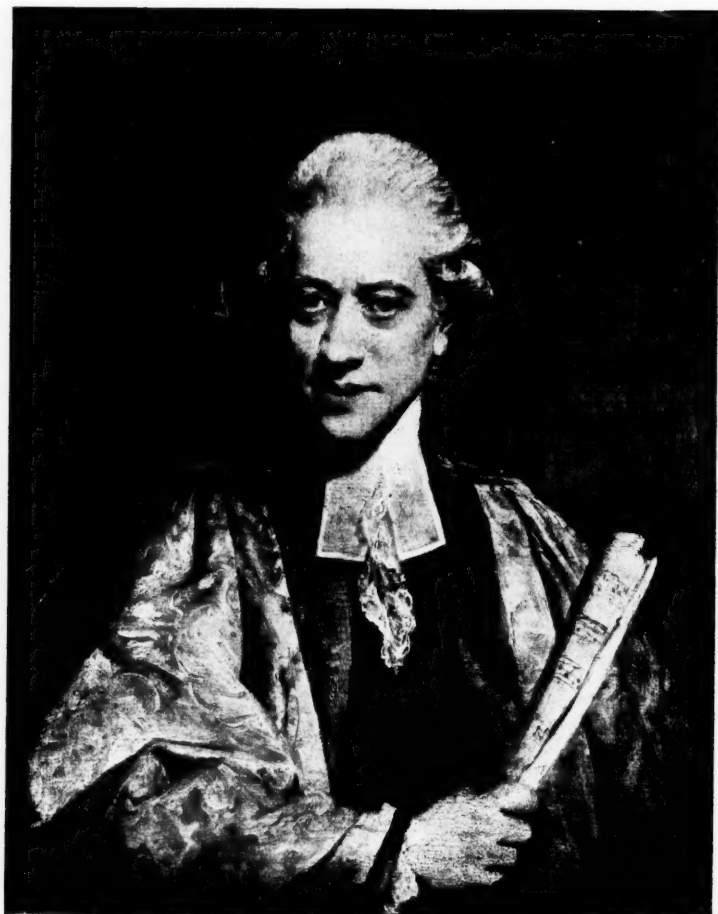


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DR. CHARLES BURNEY.

PHOTOGRAPHED, FOR THE FIRST TIME, FROM THE ORIGINAL PAINTING
BY SIR JOSHUA REYNOLDS, IN THE POSSESSION, AND BY THE
KIND PERMISSION OF THE VEN. ARCHDEACON BURNEY.

drums are instruments which cause 'much unrest (or tribulation) to pious old people, to sick folk, and to the devout in cloisters who have to read, and study, and pray'; moreover, so little do the drums find favour with our author that he goes so far as to say: 'I verily believe that the devil has invented and made them'! What would Virdung say were he to attend an orchestral concert in Queen's Hall?

The Exhibition has its lighter side—why not? We find a trade-card of a musical instrument seller of long ago which reads thus:—

All Sorts of Trumpetts and Kettle Drums, French Hornes, Speaking Trumpetts, Hearing Hornes for Deafe people & all Sorts of powder flasks and allso Wind Gunes made and minded by WILLIAM BULL Trumpett maker to his Maiestie, Who liveth att the Signe of the Trumpett and Horne in Castal Street Neare the Muyse.

Above the card are drawings of the 'all sorts' which were to be obtained of Mr. William Bull, the list of whose wares, procurable 'neare the Muyse,' is amusing. The late Thomas Harper, the distinguished trumpet player, possessed a trumpet made by William Bull, an instrument that is shown in the Exhibition.

The Paganini collection contains the following protest in the form of a handbill (12 in. by 7½ in.), evidently distributed and placarded about Bristol during the visit of the great violinist to that city in 1831, just after the terrible riots when upwards of 500 persons were killed by the military or otherwise perished. It is no wonder that the uncanny fiddler played to half-empty houses. Here is the bill of indictment against one of 'the tribe of Foreign Music-monsters':—

PAGANINI.

To the CITIZENS OF BRISTOL.

Fellow Citizens,—

It is with feelings of unqualified disgust, that I witness the announcement of *Signor Paganini's* Performance to take place in this City: why at this period of Distress? with the recollection of so many scenes of misery still fresh in our minds, and whilst SUBSCRIPTIONS are required to the extent of our means, in order to FEED and CLOTHE the POOR: why is this *Foreign Fiddler* now to appear? for the purpose of draining those resources which would be infinitely better applied to the exercise of the best feeling of man-CHARITY!

Do not suffer yourselves to be imposed upon, by the Payment of charges which are well worthy of the name of extortion: rather suffer under the imputation of a want of *Taste*, than support any of the tribe of *Foreign Music-monsters*, who collect the Cash of this country and waft it to their own shores, laughing at the infatuation of *John Bull*.

PHILADELPHUS.

December 10th, 1831.

A. Saint, Typ. Castle Printing Office, 54, Castle Street, Bristol.

An interesting meeting in London between Paganini and Mendelssohn, when they both took part in some concerted music, is thus recorded:—

PAGANINI.—It has been frequently said that this extraordinary performer could not take part in a quartet with any effect. This is far from being correct. At a *soirée* given by Dr. Billing the other evening, Paganini, Mendelssohn, and Lindley performed a trio for viola, guitar, and violoncello (composed by Paganini), Mendelssohn playing the guitar part on the pianoforte, adding a bass, in the most ingenious manner. Paganini's performance on the tenor was of the true school; there were no tricks, no jumping and skipping, but all the passages were legitimately and beautifully played, as were those given to the violoncello by Lindley. As a composition it reflected credit on the Signor; it was well conceived, scientifically written, and remarkably pleasing and effective.—*Morning Post*, May 16, 1833.

Next month we hope to give some further notes on this excellent Exhibition, which, judging from its announced scope, should be largely visited.

DOTTED CROTCHET.

DR. CHARLES BURNEY

(1726—1814).

A BIOGRAPHICAL SKETCH.

The visitor to picturesque Shrewsbury naturally makes his way to the fine old church of St. Mary, a sacred edifice exhibiting almost every variety of architectural style, from Anglo-Norman of the twelfth century to Perpendicular. Internally its Jesse window and the tomb of Admiral Benbow, and externally its spire, 222 feet in height, are features of interest. But should the wayfarer chance to examine the Registers of Baptisms, he would find the following entry recorded in the month of May, 1726:—

Charles & Sussannah, son & daughter of James and Anne Mackburny, baptiz'd the 5th. Day

The boy-twin became the celebrated historian of music who forms the subject of this Biographical Sketch.

The prefix *Mack* in the above entry suggests a Scotch ancestry, and tradition lends support to that view. It is said that the family arrived from north of the Tweed with James I. Perchance the Macburneys (this is doubtless the more correct spelling) could even claim descent from Syr Mawburney, mentioned among the Knights at a tournament in Smithfield in the reign of Richard II. But it is sufficient for our purpose to know that, in the second half of the seventeenth century, one James Macburney, a Shropshire country gentleman of good estate, lived at the village of Great Hanwood, near Shrewsbury. This James Macburney—who was land-steward to the Earl of Ashburnham and the lessee, or possessor, of a house at Whitehall—married the daughter of his Shropshire rector. His son—also named James Macburney and the father of our musical Doctor Burney—was born at Great Hanwood in 1678, educated at Westminster School under the famous Dr. Busby, and, taking to art, became a pupil of the 'eminent face painter,' Michael Dahl. Young Macburney however became

so attracted by the face of a pretty young actress named Rebecca Ellis, that they arranged a runaway marriage—the bridegroom being nineteen years of age, the bride a fair damsel of sixteen summers. Mr. Macburney senior—who had become a widower—showed his wrathful displeasure at his son's matrimonial escapade in two ways: first, by disinheriting the young man, and secondly, by marrying his own cook! The fat was in the fire truly enough in the Macburneys' domestic circle. James Macburney, junr., had a numerous family by his girl-wife. One of their children, James Burney—at what time the prefix Mac was dispensed with is not known—succeeded Dr. William Hayes in the organistship of St. Mary's Church, Shrewsbury, and held the post for fifty-four years (1732—1786): James Burney was noted for his 'extemporaneous voluntaries in the lighter manner of Handel's organ concertos, on whose admirable school his taste was formed, and the brilliant execution of his finger on the echo stops.' At his death, in 1789, he bequeathed the sum of £60 for the erection of a clock and chimes in the church of which he had been chief musician for upwards of half-a-century.* After the death of his wife, James Macburney, junr., led to the altar a beautiful and rich young lady of Shropshire named Ann Cooper, who is said to have rejected the hand of William Wycherley, the dramatist. By his second wife he had other children, the youngest being the twins, Charles and Susannah, named in the baptismal entry above given.

Charles Burney was born at Raven Street, Shrewsbury, April 12, 1726. As his father, James Macburney, had to support a family of nine children, the surviving members of a progeny of fifteen, he settled as a portrait-painter at Chester, leaving his little son, Charles, to the care of a foster-mother at Condover, a village four miles from Shrewsbury. In course of time the boy rejoined his parents at Chester and became a pupil at the famous King's School of that city founded by King Henry VIII. in 1541. Charles Burney was a King's Scholar from December 25, 1739, to March 25, 1742, on the nomination of Prebendary Prescott, an enthusiastic amateur in music of that time. He was not entered on the roll of the School as *MacBurney*.† In a letter written to his daughter Fanny, and dated August, 1797, Burney recalls his school days in these words: 'I ran about Chester, the rows, walls, Cathedral, and castle, as familiarly as I could have done fifty years ago: visited the Free School, where I *hic, hoc, hoc'd* it three or four years: and the Cathedral, where I saw and heard the first organ *I ever touched*.' Assuming his memory to be reliable, he had not breathed a very musical

atmosphere at Condover. Chester therefore opened to him the world of music—an art in which he was to distinguish himself by his industry and literary gifts. He studied under the Cathedral organist, Edmund Baker, a pupil of Dr. Blow and formerly the first organist of St. Chad's Church, Shrewsbury. The boy made sufficient progress to be able to keep the Cathedral organ going while Mr. Baker was *hors de combat* with an attack of gout. He also received singing lessons from Baker, and made his appearance in public as a singer at a concert. In one of the numerous autobiographical notes in his 'History of Music,' Burney says (vol. iv., p. 299):—

The favour of this air extended into the country, where it was heard with indulgence at a concert fifteen years after its performance; when, without knowing how to construe, or even to pronounce the words, I had been taught to sing it by the organist of Chester, at fourteen years old.

The 'beautiful and always favourite air'—to quote Burney's own words in the text of his History above referred to—was 'Dove sei? amato bene,' from Handel's opera 'Rodelinda,' first performed in London, February 13, 1725, but the lovely melody is best known in association with the words 'Holy, holy.' It was during Burney's pupilage at Chester that, in 1741, Handel visited the city on his way to Dublin, and Master Burney saw him smoke his pipe over a dish of coffee at the Exchange Coffee-House: 'for being extremely curious to see so extraordinary a man,' he records, 'I watched him narrowly as long as he remained in Chester; which, on account of the wind being unfavourable for his embarking at Parkgate, was several days.' He then tells the oft-repeated story concerning one Janson, printer, Cathedral bass singer, and 'one of the best musicians in the choir' (!) when Handel 'let loose his great bear upon him' [Janson]; and after swearing in four or five languages, cried out in broken English: 'You schautrel! tit not you dell me dat you could sing at soite?'—'Yes, sir,' replied the printer, 'and so I can, but not at *first sight*!'

An anecdote of Burney's boyhood furnishes a foretaste of that dogged perseverance and unabated enthusiasm for work which characterized him throughout his long life. His ardour for improving his youthful mind by being up with the lark caused him to hit upon a strange device. He tied one end of a ball of string round his big toe and then let the ball drop just within the reach of a labouring boy who, he had arranged, should pull the string on his way to his early morning work.

Upon his return to Shrewsbury, Burney studied music under his half-brother, James Burney, organist of St. Mary's Church, already referred to: but, like all successful men, he neglected not the invaluable aid—that grit-producing quality—of self-help. To quote his own words as recorded in an early memorandum:—

The celebrated Felton, & after him, the first Dr. Hayes, came from Oxford to Shrewsbury on a tour, while I was studying hard, without instruction or example; and they amazed and stimulated me so forcibly by their performance on the organ, as well as by their encouragement, that I

* Madame D'Arblay (Fanny Burney), in the memoirs of her father, Dr. Burney, published in 1732, gives the name of this church as St. Margaret's, instead of St. Mary's. This error has been constantly repeated by various biographers of the Burney family, the latest being the monograph on Fanny Burney in the 'English Men of Letters Series' issued last year. There has never been a church in Shrewsbury dedicated to St. Margaret.

† We are indebted for this information to Mr. T. Cann Hughes, Town Clerk of Lancaster, himself a former scholar of the King's School, Chester. Among other *alumni* are the names of Arthur Hugh Clough, Randolph Caldecott, and Mr. J. Churton Collins.

therefore went to work with an ambition & fury that would hardly allow me to eat or sleep.

The quantity of music which I copied at this time, of all kinds, was prodigious; & my activity and industry surprised everybody; for, besides writing, teaching, tuning, and playing for my brother, at my *momens perdus*, I was educating myself in every way I was able. With copy-books, I improved my hand-writing so much, that my father did not believe I wrote my letters to him myself. I tried hard to at least keep up the little Latin I had learned; & I diligently practised both the spinet and violin; which with reading, transcribing music for business, and poetry for pleasure; attempts at composition, and attention to my brother's affairs, filled up every minute of the longest day.

I had also a great passion for angling; but whenever I could get leisure to pursue that sport, I ran no risk of losing my time if the fish did not bite; for I had always a book in my pocket, which enabled me to wait with patience their pleasure.

Burney was a pupil for the violin and French of 'little Matteis,' son of Nicola Matteis, the eminent violinist. Nicholas Matteis the younger lived at Shrewsbury, where he died about the year 1749.

In 1744 Dr. Arne passed through Chester on his way from Dublin to London. He happened to come across young Burney, then a promising lad of eighteen. The composer of 'Rule, Britannia' was so struck with the youth's abilities that he offered to take him as a pupil for three years. Burney thereupon came to London. He played in Arne's orchestra at Drury Lane Theatre, and fiddled under the conductorship of Handel. He tells us:—'In 1745 I performed in his [Handel's] band, sometimes on the violin and sometimes on the tenor, and by attending the rehearsals, generally at his own house in Lower Brook-street and sometimes at Carlton House [then the residence of the Prince of Wales] I gratified my eager curiosity in seeing and examining the person and manners of so extraordinary a man, as well as hearing him perform on the organ. He was a blunt and peremptory disciplinarian on these occasions, but had a humour and wit in delivering his instructions, and even in chiding and finding fault, that was peculiar to himself, and extremely diverting to all but those on whom his lash was laid.' The young violinist, doubtless at the instigation of Arne, found scope for his creative abilities when he contributed some music to Thompson's 'Alfred,' performed at Drury Lane, March 30, 1745. Two years later he published 'Six Sonatas for two violins and a bass,' dedicated to the Earl of Holderness. In the earlier part of his life this nobleman had manifested a great passion for directing operas and masquerades, and in 1743 the London Opera was under the sole management of himself and Lord Middlesex. This explains the following epigram on his appointment as Secretary of State:—

That secrecy will not prevail
In politics is certain,
Since Holderness, who gets the seals,
Was bred behind the curtain.

Burney then made the acquaintance of Fulke Greville, 'the finest gentleman about town,' who is thus grandiloquently described by Madame

D'Arblay: 'His person, tall and well-proportioned, was commanding; his face, features and complexion were striking for masculine beauty; and his air and carriage were noble with conscious dignity.' One day, when trying a new harpsichord at Kirkman's warehouse, Greville expressed a wish to receive instruction from a master in the art of music. Upon asking Kirkman if he knew of 'any young musician who was fit company for a gentleman,' the famous harpsichord-maker replied that he knew many, but (to quote the words of Madame D'Arblay) 'very particularly one member of the harmonic corps who had as much music in his tongue as in his hands, and who was as fit company for a prince as for an orchestra.' This 'one member of the harmonic corps' was, of course, Charles Burney. After various interviews between the young beau and the Shrewsbury lad, Greville secured the services of Burney by cancelling his articles for the sum of three hundred pounds, an amount which the ever-impecunious Arne was doubtless only too glad to receive. The dissipated set into which this new engagement led Burney was a mode of life that, happily for him, did not last very long. Mr. Greville fell in love with the young and lovely Fanny Macartney and eloped with her. At the marriage—'a stolen one'—young Burney, though the youngest member of the small party, gave the bride away! Not long afterwards Burney himself followed the example of his patron, though in a less clandestine manner. At a dance given at the house of his elder brother in Hatton Garden, he fell in love with a Miss Esther Sleepe, and having severed his connection with Greville he married her. The date and place of the wedding are unknown, but it is certain that Burney, then about twenty-two years of age, had to set about earning his living by teaching, and in obtaining an organist appointment.

The Wren church of St. Dionis Backchurch, Fenchurch Street, no longer exists, having been demolished more than thirty years ago; but on a portion of the ground formerly occupied by the old sanctuary there now stands the Vestry Hall of the parish, a quiet spot in the midst of the roar of London. Through the courtesy of Mr. H. R. Greenhill, Vestry Clerk of St. Dionis Backchurch, we have been permitted to examine the interesting parish records—beautifully written and perfectly preserved—in the apartment above-mentioned, a room oak-panelled and ornamented with some fittings formerly in the church. From these old ecclesiastical records we find that on December 15, 1722, the churchwardens agreed with Renatus Harris, of Bristol, that he should build an organ—the first the church ever had—on certain conditions: *e.g.* The bellows 'to give wind sufficient to make the chorus plump and bold without any faintings'; the touch to be 'easy and free, and not hard or deep, but such to be entirely to the satisfaction and good liking of Mr. Philip Hart' [the first organist of the church]; and the specified stops 'exactly to imitate the natural tone and sound of those several instruments and the human voice.' Upon its completion, the organ was

'to be submitted to the judgment and determination of the following persons: John Loeillet, William Babbell, George Frederick Handel, Dr. William Croft, and Mr. R. Courtville, all of them Professors and Masters of Music, or the majority of them.' Mr. George Frederick Handel apparently did not form one of the judges, as the certificate of approval—dated June 25, 1724—was signed by Wm Croft, Ra. Courtville, and John Loeillet. These three gentlemen received the sum of six guineas for their services. The organ was opened on the second Sunday in June, 1724, and on the 15th of that month the Vestry passed for payment the sum of ten guineas for 'singing two anthems' on that occasion, in addition to a payment of ten shillings 'for ringing the bells on opening ye organ.' When Mr. Philip Hart, the first organist, returned thanks to the Vestry upon being appointed to the post, he promised 'to give a constant attendance every Sunday, and also on all such Holydays as the *Doctor* (!) of the parish should appoint.'

The death, on July 17, 1749, of Hart not only caused a vacancy in the organistship of St. Dionis Backchurch, but led to some lively debates in the Vestry in regard to the appointment of his successor. On July 27, 1749, the Vestry decided that the organist should be paid a salary of £30; that he should be annually chosen; and that his duties should be to play at 'two services on Sunday and on other usual Festivals, and to have no deputy but in case of sickness.' The names of nine candidates for the vacant post appear in this Minute, and they had 'to play, in alphabetical order every Sunday morning and afternoon, beginning July 30.' Thus it will be seen that while the Vestry sought the aid of expert opinion as to the quality of the organ in the church, they relied upon their own unaided judgment in testing the qualifications of the organist. In October, after the nine candidates had had their trial Sundays, the Parish proceeded to the election. Great discussion thereupon arose as to the method of procedure, which turned upon Poll *v.* Ballot. At the final meeting (October 20, 1749) the debate became so heated that, when the Poll method of election was decided upon, several parishioners withdrew from the Vestry Room in protesting indignation. Thereupon it was—

Resolved by the Church Wardens and those Inhabitants who remained in the Vestry Room to open a Poll Book directly, and that the Poll should be finally closed this afternoon at 3 o'clock, and that notice thereof should be given throughout the parish and the Church Wardens proceeded to take the Poll accordingly; but during the time of the Poll Mr. Samuel Gilley delivered in at the table a Paper writing on behalf of himself and the several inhabitants who before withdrew, purporting a protest against the election being carried on in any other manner than by ballot, which Paper writing or protest was not signed by any of the inhabitants.

It may have got abroad that the Hankeys and Fullers—mighty folk in the City and Parish—were strongly furthering the candidature of Charles Burney,

and therefore we can imagine Mr. Samuel Gilley, upon hearing the crier shouting 'Poll for organist now on,' rushing off to the Vestry Room in order to defeat the Hankey-pankeys of Burney's supporters, but all to no purpose. Of the seven candidates who went to the poll, Burney headed the list with fifty votes, Gilding (afterwards organist of St. Edmund the King and Martyr, Lombard Street) coming next with only four votes, a Mr. Larkin had one, and the remaining four gentlemen received none.

Turning to less ecclesiastical matters we find that Burney became a member of the Royal Society of Musicians on December 3, 1749, and that he officiated as conductor of the New Concerts, King's Arms, Cornhill, the City being at that time residential as well as commercial. On December 13, 1750, Mendez's 'Robin Hood,' with music by Burney, was produced at Drury Lane, but without success. It was however revived on Boxing Day with the pantomime of 'Queen Mab,' the music of which was published with this title:—

The Comic Tunes in QUEEN MAB as they are perform'd at the Theatre Royal in Drury Lane. . . .
Compos'd by the Society of the TEMPLE OF APOLLO;
Publish'd by authority.

London: printed for J. Oswald and sold at his Musick Shop in St. Martin's Lane.

These 'Comic Tunes' included such titles as the Night Gown, the Whip, Harlequin in the Dumps, the Sedan Chair, and the Stone-cutter's Yard. The music is said to have been composed by Burney, under the pseudonym of 'The Society of the Temple of Apollo,' but in a later copy of the publication, printed from the same plates and issued by Randall, and by Straight and Skillem, the name of James Oswald is given as the composer.

Burney held the organistship of St. Dionis Backchurch for two and-a-half years only; he relinquished it on account of his health, and upon the advice of Dr. Armstrong, 'the Poet Æsculapius,' he exchanged London life for that of the country. As the Vestry minutes record that he resigned the post at Easter, 1752, this gives us the exact date of Burney's settlement at King's Lynn, whither he went to become organist of St. Margaret's Church in that Norfolk town. All former biographers state that his salary as organist at King's Lynn was £100 (or £120) per annum, a large amount for a country town, in those days at least; but none of them seem to have made inquiry as to the actual facts of the case. We have therefore, through the kindness of Mr. Albert E. Rust, parish clerk of St. Margaret's Church, King's Lynn, obtained the following fresh information, extracted from the Vestry records—information which confirms our surmise, viz., that the official salary (of £30 per annum) was augmented by private subscription, whereby the emoluments were increased to the yearly payment of £100, or £120. In proof thereof we print, for the first time, the following letter addressed by

Burney to the churchwardens and parishioners of St. Margaret's Church, King's Lynn:—

Gentlemen,
High Street, 1st February, 1755.

The Subscription being expired which first induced me to reside in this town, and my success in other respects falling short of my expectations. The organ Salary is too inconsiderable to retain me in your service.

I am therefore obliged to inform you that I shall resign my place of Organist at Michaelmas next, or sooner if you can meet with a person to your satisfaction to succeed me. And here permit me to acquaint you that the fine Instrument in your possession requires great time and pains to keep it in order, for the multiplicity of its stops; the chief whereof I can faithfully assure you will soon become useless if neglected in this particular; and give me leave further to add, that the tuning of an Organ is nowhere understood to be of the Person's business who performs upon it, and the less so, as very few Organists are qualified for the undertaking.

I thank you for the honour conferred upon me by my Election

I Remain Gentlemen
Yr most Obedient and most Hble Servant
CH. BURNEY.

At the Easter Vestry of 1755, the comment of the churchwardens on the foregoing letter is recorded in these terms:—

Whereas the present Organist Charles Burney has signified to the Church-wardens and Parishioners by letter of the 1st of February last that he will resign his place of Organist at Michaelmas next or sooner if they can meet with a person to their satisfaction to succeed him.

It is therefore now ordered that an advertisement be inserted in the *Daily Advertiser and General Evening Post* as often as the Church-wardens think proper, that an Organist is now wanted at the salary of Thirty pounds, and that any person who can come well recommended, is desired to come over and play upon the Organ, and if he be approved of by the Parishioners, he shall be admitted into the office immediately.

It is evident however that some arrangement was made whereby the services of Burney were retained. The churchwardens' accounts show that he was paid the 'usual salary' (£30) up to Michaelmas, 1759, at which time, or soon after, he returned to London.

Upon his arrival at King's Lynn, Burney found the organ 'excrably bad.' Given by John Tinner in 1679, and built by Ralph Dallans, the wooden pipes of this decrepit instrument had become so worm-eaten that they fell to pieces when they were taken out to be cleaned. The churchwardens consulted the famous organ-builder Snetzler—then settled in England—as to the possibility of repairing the old organ. He replied: 'If you were to lay out a hundred pounds upon it, perhaps it would then be worth fifty.' Snetzler was thereupon engaged to build a new instrument at a cost of £700, a large amount in those days. The new organ, completed in the year 1754, gave full satisfaction and greatly added to the fame of its builder. Of full compass,—i.e., 'long octaves'—it consisted of three manuals and thirty stops, including a double diapason of metal on the great organ; moreover, in this his famous Lynn organ Snetzler first introduced the Dulciana stop.

It was at Lynn that Burney first conceived the idea of writing a History of Music. Although he had pupils in and around the town, he found time

for those musical-literary pursuits which were the life-blood of his existence during his eight years' residence in Norfolk. Trotting along its sandy, non-turnpiked roads, Burney's mare Peggy would pick her way, while her master studied Italian poetry on her back, with a dictionary of his own compiling in one pocket of his great-coat, and his commonplace-book in the other. At Lynn his two celebrated children were born—Charles, who became the eminent Greek scholar, and Frances (Fanny) the novelist, afterwards Madame D'Arblay. Here too Burney first became acquainted, though only through correspondence, with Dr. Johnson. In 1755 the Dictionary appeared, when Burney, apparently, wrote to Johnson in appreciative terms of that remarkable achievement. In a letter addressed to 'Mr. Burney, in Lynne Regis, Norfolk,' and dated April 8, 1755, the great lexicographer says:

If you imagine that by delaying my answer I intended to show my neglect of the notice with which you have favoured me, you will neither think justly of yourself nor of me. Your civilities were offered with too much elegance not to engage attention; and I have too much pleasure in pleasing men like you not to feel very sensibly the distinction which you have bestowed upon me.

When you have leisure to think again upon me, let me be favoured with another letter; and another yet, when you have looked into my Dictionary. If you find faults, I shall endeavour to mend them; if you find none, I shall think you blinded by kind partiality; but to have made you partial in his favour will very much gratify the ambition of, Sir, Your most obliged,

And most humble servant

SAM JOHNSON.

Nearly three years afterwards Dr. Johnson wrote again on the same subject to his Lynn admirer:—

Gough Square, Dec. 24, 1757.

That I may show myself sensible of your favours, and not commit the same fault a second time, I make haste to answer the letter which I have received this morning.

I remember, with great pleasure, your commendation of my Dictionary. Your praise was welcome, not only because I believe it was sincere, but because praise has been very scarce. A man of your candour will be surprised when I tell you, that among all my acquaintance there were only two who, upon the publication of my book, did not endeavour to depress me with threats of censure from the publick, or with objections learned from those who had learned them from my own preface. Yours is the only letter of good-will that I have received; though, indeed, I am promised something of that sort from Sweden.

I am, &c.

SAM JOHNSON.

We could not leave the Lynn organist in better company than that of Dr. Johnson, whom we shall have to mention again in a further instalment of this biographical sketch.

The portrait of Dr. Burney which forms one of our Special Supplements is from the painting of him by Sir Joshua Reynolds. It is photographed for the first time direct from the original by the kind permission of its present owner, the Ven. Archdeacon Burney, Archdeacon of Kingston and a great-grandson of the historian of music. Sir Joshua painted it in 1781 for Mrs. Thrale, and at the sale of that lady's effects in 1814 the picture was purchased by the Burney family, in whose possession it has since remained.

F. G. E.

(To be continued.)

A FATHER OF MUSIC.

GIACOMO CARISSIMI.

If, as some authorities assert, Carissimi was born in 1604, the Tercentenary of that event falls this year. Be that as it may, so eminent a master deserves to be held in honoured remembrance for his share in the evolution of the art of music.

The biographical information concerning Carissimi is disappointingly meagre. Even the place of his birth, like that of the date of his entry into the world, is not known with certainty. After having held a professional post for some years at Assisi he went to Rome, where he remained for the rest of his long life. He obtained the Mastership of the church of St. Apollinaris, attached to the German College, and faithfully discharged the duties appertaining to that office until his death, which took place on January 12, 1674.

Let us endeavour to substantiate the claim of Carissimi to be considered a Father of Music. All historians of the art, from Kircher of the 17th century to Hubert Parry, unite in placing Carissimi high up in the roll of fame. He contributed largely to the perfection of recitative, in which connection we may quote the words of Sir Hubert Parry as written in his 'The Art of Music':—

In his solo music Carissimi is much more refined and artistic than Monteverde; and though he falls behind him in strength of emotional character, he reaches at times a very high degree of pathos and tenderness, and has a good hold on many varieties of human feeling. The greater part of his solo music is recitative, but it is of a more regular and definite type than that of his predecessors, and often approaches to clear melodic outlines; while there are plenty of examples of solo music in which the reiteration of a characteristic phrase in contrasting and corresponding portions of the scale gives the effect of completeness of design. Thus the art of choral music sprang into new life through the impulse to express dramatic feeling in terms of harmonic design as well as of counterpoint, while solo music gained definition through the same impulse to make it at once expressive and intelligible in form.

Carissimi practically invented the Church Cantata. Here again the Oxford Professor of Music must be quoted ('Oxford History of Music,' vol. iii., 'The Music of the seventeenth century') :—

Of all the composers who aimed at combining musicianship of the old order with the characteristics of the Nuove Musiche, Carissimi stands the most conspicuous. His natural bent seems to have been towards a more serious style than that of his contemporaries, and a large portion of his works were either motets or other forms of church music, or oratorios. This latter form of art had not been cultivated with much success by the composers of the new school. They were not musicians enough to write effective choruses.

Sir Hubert well says that the sympathy of the old master was evidently with the human element in music. To quote further :—

The vigour of Carissimi's artistic instinct evidently led him to realize, that music which is not intended to be associated with stage accessories needs to have certain artistic qualities of its own to justify its existence; and sufficient distinctness of suggestion to define the circumstances which are presupposed in the story, drama, or recital which is musically treated.

Again, how true is the following :—

When music is to be unaided by stage presentation it must justify itself by inherent interest of all kinds, by artistic qualities of design, style and treatment, and by such clear indications of mood and emotion as shall require no accessories or sign-posts to show what is intended. It was the fact that Carissimi gave his mind so much to forms of art which were not intended for stage presentation which made him cultivate musicianship on the lines of the earlier church masters; and it was this also which gave him such pre-eminence as a leader in the direction of tonal form.

In regard to the human interest with which Carissimi impregnated his choral creations, Sir Hubert Parry shows his clear, artistic insight in the following remarks :—

It is interesting to note that nearly all the choruses in his [Carissimi's] oratorios have a kind of realistic basis. He evidently felt that some clear indication was needed to give point to the utterances of the human beings composing the chorus, and to identify them with the particular crowd or group of imaginary beings whose parts in the drama or story they had to fulfil. He therefore adopted as frequently as possible a kind of ejaculatory utterance, such as short incisive phrases banded from one group of voices to another. He seems to have tried to conjure up in his imagination the demeanour of a crowd in the situations and circumstances presupposed, and to have tried to make them sing their protests, questions, lamentations, rage, or pleasure in the manner in which many people, moved by a simultaneous impulse, might be expected to do.

If only conductors of all choirs would stimulate their own imagination and that of their singers by endeavouring to obtain the results set forth in the above quotation, how different the standard of our choral singing would be.

Carissimi was a most prolific composer. Although much of his music was destroyed at the time of the suppression of the Jesuits, when the collections of S. Apollinaris and Gesù were sold for waste paper, there still remains an immense quantity, more than sufficient to prove the vastness of his creative output. The libraries of Christ Church, Oxford, the Fitzwilliam, Cambridge, and the British Museum, in this country alone, can bear testimony to the fact that Carissimi was by no means an idle man. Handel had reason to be grateful to him. We know not the *full* extent of his borrowings from this particular Italian master, but this we do know, that in one short work alone, 'Jephthah' (by Carissimi), Handel, within thirty pages of an octavo printed score, found material for 'Judas,' 'Samson,' and 'Alexander's Feast.' Dr. Crotch, in treating of this matter in his 'Lectures,' and referring to the chorus 'Hear Jacob's God' in 'Samson,' says: 'Several passages in this chorus are pretty exactly copied from Carissimi's chorus, "Plorate filie" ("Jephthah").' Other composers owe not a little to Carissimi, though the charge of plagiarism cannot be made against them. Our own Purcell is one, and when Dr. Blow heard King Charles II. eulogise Carissimi's dainty duet 'Dite, o Ciel,' the English musician forthwith composed his famous duet 'Go, perjured man.'

Two of Carissimi's oratorios have been published with English words—'Jonah' and 'Jephthah.'

* See a series of articles by Mr. J. S. Shedlock in THE MUSICAL TIMES, July, 1901, *et seq.*

The former was first performed in England at St. James's Hall, March 23, 1872, under the direction of Henry Leslie. 'Jephthah,' however, holds the first place in the interest of its music, and, of course, its subject. This masterpiece was first performed in this country more than half-a-century ago, on May 21, 1851, at St. Martin's Hall, at one of John Hullah's excellent monthly concerts of ancient and modern music. Even the distractions of the Great Exhibition did not cause Hullah to swerve from his artistic purpose in preparing and performing the little oratorio. We have before us the programme of this interesting revival; it states that 'The chorus will consist of the members of Mr. Hullah's first upper singing school,' that 'the orchestra will be complete in every department,' and that the organist on that occasion was 'Mr. Hopkins.' The work was sung to the original Latin version; but in 1873, as one of the illustrations in a course of lectures on the oratorio delivered by Mr. Ernst Pauer, under the auspices of the Sacred Harmonic Society, 'Jephthah' was sung in an English version prepared by the Rev. Dr. Troutbeck and published by Messrs. Novello.

Finally, no one can read the music of 'Jephthah' without admitting the truth of John Hullah's words that Carissimi must be regarded as the type and glory of the seventeenth century—the Transition period of the art of music. Thus the genius of Carissimi played no inconsiderable part in the evolution of modern music; for this, his name should be kept in memory and his music should secure the attention it deserves, no less for its artistic sincerity than for its intrinsic beauty and depth of feeling.

THE 'DRESDEN AMEN'

IN THE FIRST MOVEMENT OF MENDELSSOHN'S
'REFORMATION' SYMPHONY.

By DR. ALFRED HEUSS.

(Freely translated and abbreviated, by permission, from the 'Signale'.)

Mendelssohn's 'Reformation' Symphony, though not very frequently performed, is better known in the present day than it was during the lifetime of its composer; at any rate it has within recent years excited interest on account of the introduction into it of the so-called 'Dresden Amen,' which through Wagner's 'Parsifal' has acquired artistic celebrity. Tappert in his interesting article 'Das Gralthema aus Richard Wagner's "Parsifal,"' mentions various works in which it is to be found, and among them, naturally, Mendelssohn's Symphony; but he is startled at coming across it 'suddenly, without any subsequent development,' as 'a short *andante-intermezzo* in the *allegro* in D minor'; the intention of Mendelssohn appears to him 'enigmatical.' Now in a serious work we have a right to expect a cause, an artistic consistency, in a purely musical as well as an ideal sense, and if it cannot be thus explained, this introduction of the 'Dresden Amen' must be looked upon as striking but without apparent motive. Before discussing the matter, however briefly, we must say something about the history of the 'Reformation' Symphony.

Not much is known concerning the work. It did not gain firm footing during Mendelssohn's lifetime, for it was only published in 1868 as No. 36 of the posthumous works. Further, Lampadim, on page 98 of his 'F. Mendelssohn' (Leipzig, 1886), informs us that the composer, after he had completed his score, was undecided as to the title he should give it. This was at Weimar in the year 1830, he at that time being twenty-one years old. From there he wrote to his musical sister Fanny that she should gather opinions as to whether he should call it 'Reformation,' 'Confessional' Symphony, or 'Symphony for a Church Festival,' &c. This is not unimportant; from it we may feel sure that not only the last movement, with Luther's chorale, has reference to the Reformation, but we have reason to regard the whole as a Protestant declaration-of-faith Symphony, and more especially, if in the other movements there are passages showing connection with the Reformation. . . .

The first question is: How comes the 'Dresden Amen' in the first movement? Is it there without cause and, in that case, without artistic justification? A confusion may easily arise, seeing that 'this Amen' is regarded as specifically Roman Catholic, and from that point of view would be most unsuitable to this work; for with its ideal, pure colouring, which Mendelssohn has intensified by the clear-sounding key (of D), by placing it in the high register, and by giving the phrase (in the strings) *pianissimo* at its beginning and ending (see Ex. 1), and further by introducing it amid surroundings of totally different character, it would have represented Catholicism in a manner altogether opposed to his strong, orthodox faith. This was by no means his intention, and it has not even been proved that Mendelssohn became acquainted with the theme at the Dresden Catholic service. Tappert in his article mentions that he himself first heard it as a response in the Evangelical liturgy, and points to its occurrence in the Zittau Choir Book of 1878; and perhaps it was so with Mendelssohn, especially as we have no knowledge of his having sojourned in Dresden. This hypothesis gains ground if the themes which surround this 'Dresden Amen' be submitted to close investigation; moreover, they will also furnish the clue to our 'Amen.' I will return to the general meaning, but meanwhile let me give the 'Amen' in the Mendelssohn form:—



The theme is immediately preceded, in the slow introductory section, by the following phrase given out by full brass; the first half has already been heard sounding through several bars, and thus heralding it—



This theme is nothing but a strong presentation of the 'Dresden Amen,' the auxiliary notes being omitted; at *b* those quaver notes are also discarded; there remains only the framework, but in impressive form. The theme, however, as at *a*, is very interesting, and for our contention doubly so, in that it gives

clear evidence respecting its origin. Those quaver notes correspond to the crotchets in the 'Dresden Amen' form, and also in the response of the Evangelical liturgy. Tappert quotes from the Zittau Choir Book as follows:—

Ex. 3.

CHOIR.
Und mit dei-nem Gei- ste

PREDIGER.
Der Herr sei mit euch

and these repeated *a*'s, freely used by Mendelssohn, show to a certainty that the theme given out by the wind instruments is derived from the 'Dresden Amen'; they were not placed there without intention. But Mendelssohn gives further and important value to his theme. After the 'Dresden Amen' in both forms has twice been sounded, the principal movement, *Allegro con fuoco*, opens with the following theme—

Ex. 4. Tutti.

which, if it be compared with the second form of the 'Amen' (*2b*) as played by the wind instruments, will be found to be the same theme with all intermediate notes removed; here only the characteristic interval of a fifth is retained—but here we have tonic-dominant, not, as in *2b*, dominant tonic. During the whole movement this theme plays an important rôle, and it is of special interest in that it assumes new forms, some of which approach nearer to the original form. Mendelssohn evolves his second subject freely from the principal theme, but more like the 'Dresden Amen,' and, further, in the minor key—

Ex. 5.

Here the theme assumes a different character, the reason for which we shall learn later on.

Again, very instructive and characteristic is a further employment of the principal theme (Ex. 4), repeated on different degrees of the scale and with different orchestration; and here likewise is an approach to the original form—

Ex. 6. Wood-wind.

We have once again the framework of the 'Dresden Amen' before us, only, as in the introduction, broader and more massive. But immediately afterwards Mendelssohn gives us a more striking resemblance to the 'Amen,' for he now carries out the motif (*2a*), thus—

Ex. 7.

Various other forms of the chief theme could be shown; this, for instance—

Ex. 8.

Of greater importance, however, is the fact that the middle parts of the 'Amen' are employed in the development section, and, in fact, in inversion—

Ex. 9.

Mendelssohn in several places uses the downward progression for the formation of melodies, and indeed evolves from them long periods, as for instance at the end of the movement—

Ex. 10.

The middle notes are also used in ascending order, and likewise at the close, whereat the whole thematic material is once again presented in condensed form only and, as in all these variants, in the minor instead of in the major key—

Ex. 11.

These investigations were indeed necessary, because they make one point specially clear: the most weighty thematic material of the whole first movement (including the introductory *Andante*) is drawn from the theme of the 'Dresden Amen'; it is used, developed, metamorphosed with a variety that is perfectly astonishing; and this alone from a composer's standpoint. In none other of his works has Mendelssohn made such manifold use of a theme, and, what is still more important, no master before Mendelssohn had done so to the same degree*; not even Beethoven, who did not attempt similar transformations of a theme. In the technique of this movement, which has something of the leitmotif about it, we see Mendelssohn stretching out his hands directly to Berlioz and Liszt, and artistic grounds can be assigned for his treatment.

In the remainder of his article Herr Heuss argues that the 'Dresden Amen' was certainly not used by Mendelssohn as a Roman Catholic symbol; such a supposition he considers 'impossible.' The words both of the Catholic and Evangelical version ('et cum spiritu tuo' and 'und mit deinem Geiste') clearly explain for him the meaning of its use: it typifies the Spirit of God, the armour with which the struggle of the Reformation, of Protestantism, was to be carried on. Space prevents us from giving the writer's interesting explanation with regard to the twofold appearance of the 'Amen' theme and the struggle after the truth as depicted in the development section. Of the close he notes that the 'wished-for ideal has not been reached; the theme is unable to rise to the dominant, the characteristic interval of the "Dresden Amen." The culminating point Mendelssohn has placed in the last movement in which the Luther chorale brings the whole work to a victorious end.'

* The 'Phantastic' Symphony of Berlioz was certainly unknown to Mendelssohn in the year 1836. Schumann's celebrated notice of the work appeared in 1835.

His Majesty the King has been graciously pleased to confer the honour of Knighthood on Dr. Edward Elgar. Congratulations to Sir Edward upon being the recipient of a distinction which, through him, pays a worthy tribute to music.

Occasional Notes.

Longe have I been a singinge man,
And sondrie partes ofte I have sunge :
Yet one parte since I first began
I colde, nor can singe, olde nor yonge :
The Meane, I mene, which parte showthe well,
Above all partes moste to excell.

The Base and Treble are extremes,
The Tenor standethe sturdellie ;
The Counter reignethe then, me semes,
The Meane muste make our melodie :
Thus is the Meane, who meanthe it well,
The parte of partes that dothe excell.

Of all our partes, is anye jarre,
Blame not the Meane, beinge songe trewe :
The Meane must make it, may not marre,
Lacking the Meane, oure mirth adewe ;
Thus showethe the Meane not meanlie well,
Yet dothe the Meane in this excell.

Marke well the mannour of the Meane,
And therbie tyme and tune your songe
Unto the Meane, where all partes leane,
All partes are kepte from singinge wronge :
Thoughe singinge men take this not well,
Yet dothe the Meane in this excell.

The Meane in compasse is so large,
That every parte must joyne thereto ;
It hath an ouer in everie barge,
To saye, to singe, to thinke, to do :
Of all these partes no partes dothe well
Withoute the Meane, which dothe excell.

To highe, to lowe, to lowde, to softe,
To fewe, to manie at a parte alone ;
The Meane is more melodious

Than any partes lacking that one :
Wherbie the Meane comparethe well,
Among all partes most to excell.

The Meane in losse, the Meane in gaine,
In wealth, or in adversitie ;
The Meane in healthe, the Meane in paine,

The Meane meanethe alwaies equitie :
The Meane thus ment may meane full well,
Of all other partes most to excell.

To me and myne, with all the reste,
Good Lorde graunte grace, with hartie voice,
To singe the Meane, that meanethe best

All partes in the beste for to reioyse :
Which Meane in meaninge meanethe well,
The Meane of Meanes that dothe excell.

A Sixteenth-century poem by 'Mr. Haywoode.'
From the Cotton MSS. (Vesp. A. 25)
in the British Museum.

The Mendelssohn Scholarship, of the value of £100 per annum, and one of the most important of its kind, has recently been competed for, the successful competitor being Mr. George Dyson, of Charlton, Kent. The new Scholar received his musical education at the Royal College of Music, where he studied under Sir Charles Stanford, Sir Frederick Bridge, Mr. W. S. Hoyte, and Mr. Franklin Taylor. The scholarship is awarded for one year only, but is renewable for a further period, not exceeding four years in all, at the discretion of the committee. The education of the Scholar is carried on, in this country or abroad, under the control of the Mendelssohn Scholarship Committee, of which Mr. J. Edward Street is the Honorary Secretary.

The London Symphony Orchestra gave their first concert on June 9, at Queen's Hall, under the experienced direction of Dr. Hans Richter, who generously consented to conduct on that initial occasion. Of the ninety-nine members forming this new and important organization, forty-six have recently seceded from the Queen's Hall Orchestra, while thirty-two others formerly played under Mr. Wood's baton. The reasons which have led these picked players to form a co-operative orchestra are not of public interest. Suffice it to say that they will manage their own affairs (through a committee), and appoint their own conductor—thus following the example of the Berlin and Vienna Philharmonic Orchestras; they will accept engagements, either to the full strength of the orchestra, or in smaller contingents, in varying numbers, from forty upwards. We understand that it is the intention of the London Symphony Orchestra to invite some of the greatest conductors of Europe to direct their concerts. To return to the inaugural music-making. The programme consisted of the following masterpieces:—

OVERTURE	...	Meistersinger	...	...	Wagner.
SUITE in D	...	...	...	...	Bach.
OVERTURE	...	Zauberflöte	...	...	Mozart.
SYMPHONIC VARIATIONS	...	...	...	...	Elgar.
HUNGARIAN RHAPSODY in F	...	...	...	...	Liszt.
SYMPHONY in C minor (No. 5)	...	...	...	...	Beethoven.

Magnificent indeed was the interpretative excellence of this representative programme. Every man seemed to be on his mettle,—strings as well as brass—and the result was not only a triumph for all concerned, but a good augury for the success of a venture that will be watched with sympathetic interest.

'The Angelina Goetz Library' is a large collection of music which has recently been presented to the Royal Academy of Music by the children of the late Mrs. Goetz as a memorial of that accomplished lady and lover of music. The total number of volumes (339) gives little idea of the extent of this munificent gift, but a few details may help towards estimating its value and usefulness:—

Operas in full score, of which thirteen are by	
Auber	91 Volumes.
Orchestral works in full score	107 "
Mozart's works (complete)	53 "
Schubert's ditto	32 "
Schumann's ditto	25 "
&c., &c.	

To add to the completeness of this benefaction an excellent catalogue (folio, 224 pages) of 'The Angelina Goetz Library' has been compiled by Mr. A. Rosenkranz, who has discharged his task with a thoroughness born of enthusiasm and long experience. The catalogue is arranged in two sections:—

- Part I.—A list of the volumes in numerical order.
Part II.—A list of the works in classified order.

In the latter section Mr. Rosenkranz has added, wherever known, the date of composition, of first performance, and publication of each work; moreover, he has also supplied an Appendix (40 pages) consisting of an 'Alphabetical table of the names of the composers with short Biographical Notes, a general summary of their compositions, writings, and their bibliography.' Therefore, as a book of reference it is difficult to over-estimate the value of this admirable and carefully-compiled catalogue. It only remains to be said that Mr. Joseph Bennett, as an old friend of the late Mrs. Goetz, contributes to this catalogue a Preface written, it need hardly be said, in terms that are both appreciative and graceful.

We are all proud of our premier choir trainer, Dr. Henry Coward, and would fain believe that he is unique in his infectious enthusiasm and the tremendous amount of time and trouble he takes over rehearsing a difficult choral work. But he seems to have a rival in Professor Siegfried Ochs, conductor of the Philharmonic Choir of Berlin. On one occasion Professor Ochs held no fewer than 117 chorus rehearsals for Beethoven's Mass in D before he was satisfied. Assuming the intelligence and natural aptitude among the Berlin and Sheffield singers to be about equal, we should think that Herr Ochs's performance of the gigantic work must have been a truly memorable one. Perhaps some wealthy 'friend of music' will arrange to provide the funds for a friendly tournament of song, at which the Berlin Philharmonic Choir and one or two of our finest choirs could compete for the proud position of 'First choir in the world.'

In reference to the performance of the said Mass by the Sheffield chorus at the recent Kruse Festival under Herr Felix Weingartner, our special correspondent expressed to Professor Ochs his intense disappointment with the effect produced in those fugal movements such as the 'In gloria Dei patris,' where the bass trombones start the subject *ff ben marcato* with the choral basses, the tenor trombone follows *ff* with the choral tenors, the alto trombone with the contraltos, and so on in similar stereotyped fashion almost, whenever a loud fugato is started. In such passages the trombones not only fail to 'mix' with the choral tone, but absolutely ruin the splendid effect which the rolling masses of vocal sound could produce without such well-meant but crude help. Even the staunchest purist cannot pretend that Beethoven's use of the trombones under such conditions is a specimen of matchless orchestral scoring. It is anything but that. If the choral parts are sung with the accuracy and the splendid tone of the Sheffield stalwarts, the doubling brass seems an insult to singers who need no such rude crutches to cover the ground. Moreover it is an annoyance to the listener, who feels that this trombonic doubling of the vocal part interferes with and utterly destroys his enjoyment of that much superior instrument, the human voice. Similar instances in other works will naturally occur, e.g. in the 'Rex tremendæ,' 'Confutatis,' and 'Quam olim abraham' of Mozart's Requiem. (We are aware that the trombone parts in these movements are Süssmayer's!) At such points a chorus singer feels inclined to argue: If my voice is to be drowned by these blatant trombones, what is the use of my singing?

This is true enough, and suggests the question: What would Beethoven or Mozart have done, if they could have relied upon choruses as large and competent as those to which we are accustomed? We venture to think that they would have altered their scores in this respect. There cannot be the least doubt that the old masters' crude use of the trombones in such passages was merely a safe way of backing up a small, weak, and more or less incapable chorus. The necessity for such an expedient has passed, and it seems that in performances by really competent choirs the time has come when the spirit of the composer should be considered and the letter slightly 'corrected.' The works would shine with greater beauty, but the design of the movements would in no way be spoiled, because the trombones in their turn are generally 'doubled' by lower strings and organ, which *do* blend with the human voice. What is the view of our leading conductors on this important subject? In the meantime Professor Ochs has taken the bull by the horns and omitted the trombones!

The following letter, written by a genuine British working-man, has recently found its way into our letter-box:—

SIR,

Will you answer me one question, if you please. Is there any limit to age for trying to pass an examination. I am fifty. I would very much like to try. I will tell you for why. There are some hundreds of people in this town who are in their way very clever, but (ah) when the test come it is nothing but Humbug. I have been in a few Bands so called, and if you ask a question on anything that crop up, it is far from being correct, in fact they know nothing about it, and yet they have the cheek to call themselves Bandmasters—I call them Wagsticks. Just fancy, I was in one Band and the Boss was as deaf as a stone wall and yet they were quite contented. Blasting away like thunder every night we met, it used to take me three days to know if I had a head or not.

If you will give me a hint as to how to go in for it, should be very much obliged indeed.

'Wagsticks' is good.

The Vienna Male-voice Choir were certain of a cordial reception at the concert they gave in St. James's Hall on June 20. It was perhaps unfortunate that the date of their visit clashed with other important musical doings, but, notwithstanding this competition for attention, a numerous and well-disposed audience attended and heartily welcomed the Austrian choralists. It was interesting to compare the tone and execution of this somewhat celebrated choir, which we understand is composed of Viennese railway officials, with that of British male-voice choirs. It may be said at once that the Viennese choralists had no reason to shrink from the comparison, for it was soon evident that they were a highly-trained body of singers. Their voices are tuneful if never richly resonant, and their choral technique is often excellent. Now and then the tone was somewhat rough and therefore not blendful, but more often it was highly agreeable. The rhythmic attack was generally prompt and clean, and in many ways the drill and discipline of a clever conductor, or 'quoir-master' as the programme described Mr. Edmund Reim, were exhibited. The programme had variety: there was the gravity of the 'Teutons' march to battle,' a long and not particularly interesting piece by Anton Bruckner, and the *ad captandum* gaiety of 'The Beautiful Blue Danube' waltz by Johann Strauss. It was a novelty to hear Schubert's female-voice piece 'The Lord is my Shepherd' sung by the male voices an octave lower. We cannot say that we liked the innovation, although it must be admitted that the Viennese Choir sang the piece with excellent tone, expression, and exact intonation. One of the most effective pieces they produced was 'To-day is to-day' (Max v. Weizierl). The execution of the choir here was simply splendid, and the audience was roused to an insistent encore. Another piece very charmingly sung, although perhaps overdone, as other pieces were by the too frequent bulging of *crescendos*, was 'Many as the stars that twinkle' ('So viel Stern am Himmel stehen') by E. S. Engelsberg. The blend of tone here was beautiful, and the tenderness and expressiveness of the *pianissimo* were quite touching. Violin solos were well played by Mr. Francis Macmillen, and Mr. Hugo Heinz sang several songs with considerable effect. It was perhaps a pity that some of our metropolitan male-voice choirs could not have met and have formally welcomed the Vienna Choir. But we trust that all the same our visitors will retain kindly recollections of their sojourn and reception in our concert-surfeited metropolis.

This has been a season of prodigies, all of them of the violinist species. But even a star-shower of these short-frocked and knickerbockered little wonders is no new thing. Now they appear one at a time, in order that one may not eclipse another, but about a century-and-a-half ago three of them constellated all at once. If we turn to the *Public Advertiser* of April 23, 1760, we shall there find the following advertisement:—

By Particular Desire.

At the little Theatre in the Haymarket.
This Day, April 23, there will be a Concert of
Vocal and Instrumental Music.

The vocal parts by Signor Tenducci, Signora Calori,
and by Signor Qualici.

The Solos by young Performers, who never appeared in Public, as a solo of Signor Giardini's on the Violin by his Scholar Master Barron, thirteen years old; a Lesson on the Harpsichord by Miss Burney, nine years old; with a Sonata of Signor Giardini's accompanied by a Violin; a Solo on the Violoncello by Master Cervetto, eleven years old; a Duet on the Violin and Violoncello by Master Barron and Master Cervetto; a Quartetto by Miss Schmelling, Master Barron, Master Cervetto, and Miss Burney. With several full Pieces by a select Band of the best performers.

The doors to be opened at five o'clock. To begin at seven.

Pit and Boxes laid together at Half-a-guinea. Gallery, Five shillings.

Tickets to be had at Arthur's, St. James's Street; at Mr. Walsh's music-shop, Catherine Street; at Mr. Johnson's music-shop, Cheapside, and at the Theatre; where Ladies are desired to send their servants to keep places.

The juvenile harpsichordist in the above prodigyic trio was 'Hettie' (Esther), the eldest daughter of Dr. Burney. Miss Schmelling, then nine years of age, subsequently forsook performing on the violin because it was considered to be 'an unfeminine instrument'; but, as Madame Mara, she became a very distinguished singer and died at the age of eighty-four. Master Cervetto was the son of the centenarian 'cellist, and, like his father, became famous as a performer on that instrument. Master Barron seems to have had an appropriate name, judging by the lack of information concerning him and his subsequent career.

Among the multifarious documents which have reached us during the past month is a baker's bag, a receptacle which bears traces of having contained an abundance of buns. On the back of this bunless bag is printed a strain of music adapted to these words:—

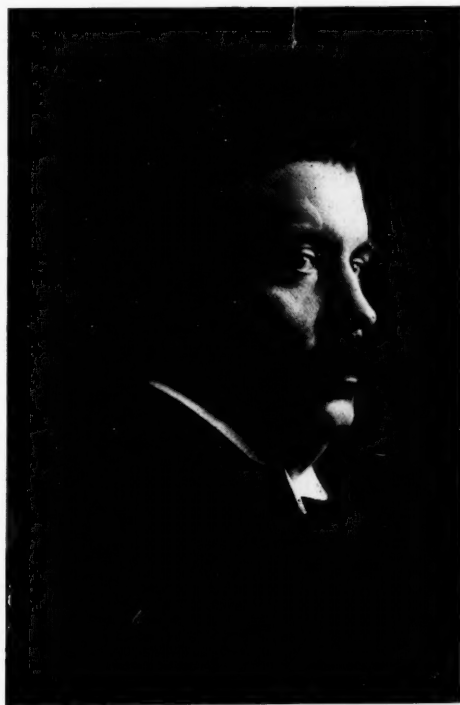
Tell me not in mournful numbers
Life is but an empty dream,
Indigestion ne'er encumbers
Those who live on —

the last word of the poetry being some particular kind of movable dough product. But why should the quatrain—we had almost written quatern—commence with such doleful suggestiveness? Far more appropriate, and certainly more appetising, would be the words: 'Tell me where is fancy bred.'

The subjoined extract, from a London newspaper, is the concluding sentence of a leading article that is misleading, so far as concerns the information therein contained:—

The soldier and sailor have good authority for their calling, for there is no more thrilling song than that in the oratorio 'Elijah,' which reads, 'The Lord is a man of war.'

Herr General-Musikdirektor Fritz Steinbach was born in 1855 at Grünsfeld in Baden. After studying for several years at the Leipzig Conservatoire—where he gained the Mozart Prize—he became a pupil of Nottebohm at Vienna. 'To him I owe almost everything,' says Herr Steinbach, as with evident delight he recalls the happy time spent with the famous Beethoven scholar and contrapuntist, and especially the hours of recreation when, after lessons were over, the teacher would introduce his eager pupil into the deep and fascinating mysteries of the Beethoven Sketch Books, which Nottebohm was the first to fathom and describe. Young Steinbach displayed unmistakable talent for composition, but like his great colleague, Hans Richter, he soon abandoned creative for interpretative art. In 1880 he was appointed conductor at the Mainz Municipal Theatre, a post he held with distinction till 1886, when he followed a call to Meiningen, to become Court Conductor in succession to Hans von Bülow. It was



in this capacity that he laid the solid foundation of his fame as a conductor of the works of the classics, and more especially of Brahms. He had made the acquaintance of Brahms some time previously, for it was he who had recommended Steinbach to Nottebohm. The close friendship between the great master and the young conductor continued to the end of Brahms's life. Not a year passed without their meeting. In the summer Steinbach would visit his revered friend at Vienna or at Ischl, and every winter Brahms travelled to Meiningen to hear the Court orchestra discourse Bach for his special delectation. Thus we may assume that Steinbach's peculiarly unconventional readings, so full of life and feeling, of Brahms's Symphonies and other works must have had the composer's fullest approval. Herr Steinbach's title of General-Musikdirektor was given to him by the

art-loving Grand Duke of Saxe-Meiningen, to clothe his 'Hof-Kapellmeister' in the requisite authority for amassing and commanding all available musical forces in the little Grand-Duchy for the purpose of great musical Festivals. On the death of Franz Wüllner last year, the subject of this sketch was appointed successor to that remarkable man as the head of the Cologne Conservatoire and conductor to the Municipality of the famous city on the Rhine.

A lady has been lecturing in New York on the influence of music. In the course of her remarks the fair lecturer asserted that 'certain kinds of music prevent the hair from falling out, and other kinds produce baldness.' She further told her audience that 'those who play their own compositions on the piano preserve, and often acquire, a luxuriant growth of hair,' and in the direction of further enlightenment on this hair, or hairless portion of her discourse, that 'the violoncello and harp have also a tendency to preserve the hair; but wind instruments, especially the trombone and cornet, are fatal to hirsute adornment.' We are further told that at the close of the paper several professional musicians stated that the lecturer's deductions—especially the baldness due to certain deductions of hair—coincided with their own observations. It is therefore evident that a composer who wishes to preserve the natural covering of his pericranium should either keep up his pianoforte playing or else assiduously practise the violoncello or harp. To become a trombonist, or cornettist, would seem to be a somewhat barbarous line of action resulting in a loss of hair.

Congratulations to Mr. S. S. Stratton, of Birmingham, on the splendid success of his son, Mr. Frederick J. M. Stratton, in having come out Third Wrangler in the recent Mathematical Tripos at Cambridge. Like Mr. Ernest Coward, son of Dr. Coward, of Sheffield,—whom last year we felicitated on being placed among the Wranglers—young Mr. Stratton is a Caius man, a College with a suggestion of music about its name. Be this as it may, it is exceedingly pleasant to record such honours obtained by the sons of highly-esteemed musicians. May they uphold the good name of their fathers, and meet with all the success their merits deserve.

Mr. Donald Francis Tovey lectured on June 14 at the Musical Association on the subject of 'Permanent Musical Criteria.' The following is a synopsis of his discourse:—

The individual work of art a microcosm.—Unsoundness of abstract and *a priori* reasoning about Art as a kind of general science.—True artistic laws always concrete, and applicable to more than one work of art only because of similarity of material.—Principles of organic unity the only universal artistic laws.—Applications of these principles to music, *e.g.*, the laws of part-writing deduced from organization of various types of music, choral and instrumental, showing identities of principle beneath diametrically opposite results in different cases.—Relation between organic laws and historic progress.—Different and opposite meanings of term "progress" as shown in Monteverde, Bach, Haydn, Beethoven, and Wagner.—Classification of composers according to their grasp of organizing principles.

The Meeting was held at 11, Chandos Street, Cavendish Square.

Church and Organ Music.

A VERY ACCOMMODATING VOLUNTARY.

Mr. Joseph Dale (1750-1821) was a very prominent publisher of music in his day. He commenced his commercial career at a private house in Chancery Lane prior to the year 1778. Mr. Frank Kidson, in his 'British Music Publishers,' tells us that one of Dale's catalogues contains a note to the following effect:—

As it is reported that Mr. Dale thinks it troublesome (as he does not keep a shop) to supply those who are not of the trade with books, he begs to say that this is not the case.

He subsequently removed to business premises in Oxford Street, having purchased the stock-in-trade of a Mr. Babb, which included a musical circulating library 'consisting of one hundred thousand books and upwards'! The British Museum Music Catalogue testifies to the industry of Mr. Dale as a composer, there being upwards of seventy entries under his name of pianoforte pieces alone, including two concertos for that instrument. Besides being a prosperous publisher and a considerable composer, Mr. Dale was no ordinary organist. In this capacity he officiated at the church of St. Anthony and St. John-the-Baptist, Watling Street. What more natural, therefore, than that he should direct the stream—if not the torrent—of his creative commodities in the direction of the king of instruments? This he did in his *Opera XI.*, a set of 'Thirty Organ Pieces.' In the course of his ecclesiastical experiences, Mr. Dale doubtless encountered the hill of difficulty associated with the blower. This he met, somewhat ingeniously it must be admitted, in No. 1 of the aforesaid 'Thirty pieces,' to which he prefixed the following information:—

In case of no Blower, the Organist may put down the Bellows himself and Play this No. 1 for a Voluntary upon the Stop Diapason.

Here is this very accommodating Voluntary:—

No. 1. *Moderato.*

Perhaps some of our readers may like to put Mr. Joseph Dale's composition to the test.

A SWISS ORGAN.

At the pretty English Church of St. Mark, Lucerne—known as the Queen Victoria Jubilee Memorial Church—the erection of a new and adequate organ has supplied a long-felt want. The instrument was opened on May 26 by Professor F. J. Breitenbach, the gifted organist of Lucerne Cathedral, who gave a masterly rendering of various organ solos. The organ is a fine example of Swiss organ-building, and reflects the utmost credit upon the skillful workmanship of its builders, Messrs. Coll and Co., Lucerne.

The disposition of the instrument is unusual in that it is thus divided: *Great* in the north transept; *Choir* in the south transept; while the *Swell* and *Pedal* organs are placed at the west end of the church on either side of the window. The last-named sections stand at a distance of over 140 feet from the console, each being bracketed high up on the walls. The three reservoirs are placed in the roof of the church, while the main bellows (located in the tower) is blown by an electric motor. The pneumatic tubing, over seven miles in length, passes under the floor of the church and connects the soundboards with the console, which is situated in the south transept. The voicing of the reeds and gambas is characteristic and subdued, while the fluework is of rich and pleasing quality. The diapasons lack perhaps the roundness and strength associated with English work, otherwise the 'timbre' is excellent. The following is the specification, drawn up by the organist of the Church, Mr. S. H. March:—

GREAT ORGAN (6 Stops), IN NORTH TRANSEPT.

	Feet.		Feet.
Open Diapason	8	Fugara	4
Stop Diapason	8	Hohl Flöte	4
Gamba	8	Piccolo	2

CHOIR ORGAN (5 Stops), IN SOUTH TRANSEPT.

Dulciana (prepared for)	8	Spitz Flute	8
Salicional	8	Clarinet	8
Concert Flute	8		

SWELL ORGAN (8 Stops), AT THE WEST END OF THE CHURCH.

Horn Diapason	8	Flute Harmonic	4
Liedlich Gedacht	8	Principal	4
Aeoline	8	Hautbois	8
Voix Celestes	8	Cornopean	8

PEDAL ORGAN (3 Stops), AT THE WEST END OF THE CHURCH.

Bourdon	16	Principal	8
Violin Diapason	16		

COUPLERS.

Swell to Great.	Swell Sub Octave.
Swell Octave.	Swell to Great.
Swell to Choir.	Great to Pedal.
Swell to Pedal.	Choir to Pedal.
Swell Super to Great.	

ACCESSORIES.

Tremulant to Choir. Tremulant to Swell. 4 combination pistons to each organ. Free combination and sforzando pedal. Balanced swell pedal.

The action is tubular-pneumatic throughout. The sound-boards are connected with the console by more than seven miles of pneumatic tubing. The three wind reservoirs are placed in the roof of the church, and the main bellows, located in the tower, is supplied with three feeders and actuated by an electric motor.

THE NONCONFORMIST CHOIR UNION.

The sixteenth annual Festival was held on June 4 as heretofore at the Crystal Palace, under the conductorship of Mr. E. Minshall. The programme of the great concert—in which 4,000 singers took part—followed the usual lines of a mixture of sacred and secular choral compositions. These were interspersed with vocal solos contributed by Miss Stanley Lucas and Mr. Alexander Tucker, an organ solo by Mr. Fountain Meen, and selections performed by the orchestra of the Union conducted by Mr. T. R. Croger, who also holds the office of Hon. Secretary of the entire organization. In the morning a choir competition took place, the successful competitors in Class A being the Florence Road Choir, Brighton, conducted by a lady, Miss Bessie Wood; and in Class B by the Park Road choir, Rushden, conductor, Mr. Joseph Farey. A new sacred cantata entitled 'The Prince of Life,' composed by Mr. Arthur Berridge, was also sung (in the concert-hall) by a choir of 200 voices. Miss Jessie Wood and Miss May Wilby were the solo vocalists in an ambitious work which evidently met with the approval of the audience.

WILLIAM HENRY LONGHURST.

The veteran and well-known organist bearing the above name died, we regret to record, at his residence, Harbledown, Canterbury, on June 17, aged eighty-four years. Born at Lambeth on October 6, 1819, he, as an infant of two years was taken to Canterbury where his parents then settled. Soon after his eighth birthday the boy entered the Cathedral choir, the solo boy at that time being George Job Elvey, afterwards of Windsor. So industrious and painstaking was young Longhurst that, when he was only sixteen years of age, the Dean and Chapter appointed him assistant-organist and teacher of the choristers. He held this subordinate post and that of lay-clerk for thirty-seven years, till January 26, 1873, when, on the death of Mr. T. E. Jones, he became organist of the Cathedral, a post he held till 1898, when he retired from active duty. Therefore Dr. Longhurst was actively connected with the music of Canterbury Cathedral—as chorister, assistant-organist, and organist—for the long period of seventy years! He was one of the earliest Fellows of the Royal College of Organists, and in 1875 he received from the Archbishop of Canterbury the degree of Doctor of Music. Dr. Longhurst composed an oratorio (MS.) on the subject of David and Absalom, in addition to anthems, services, glees, &c., and a cantata for female voices entitled 'The Village Fair.' It may not be without interest to mention that when Dr. Longhurst's father added 'German pedals' to the Canterbury organ in 1825 or 1826,—probably the first of their kind in Kent—Master Longhurst was made to crawl into one of the largest pipes and therein sing a little song. It is not every Cathedral organist who could say that he had so voiced one of his organ pipes, or that he had transformed a 'pedal open' into a *vox humana*.

The death of Dr. Longhurst will not create a vacancy in the organistship of Canterbury Cathedral, as Dr. H. C. Perrin was appointed to that office in 1898.

CHURCH MUSIC IN THE FEN COUNTRY.

At Ely Cathedral, on June 7, a choral Festival of parish choirs was held under the auspices of the Ely Diocesan Council of Church Music. The united choirs, which numbered 800 voices, were accompanied by an orchestra of 100 performers, the combination of vocal and instrumental forces producing a veritable pean of sacred song. The music included an effective processional hymn, composed by Dr. A. W. Wilson, organist of the Cathedral, Barnby's Magnificat and Nunc Dimittis in E flat (the verse parts sung by the Ely Cathedral choir); while the anthems (three in number) were Garrett's 'It shall come to pass,' Sullivan's 'O love the Lord' (unaccompanied), and a selection from Mendelssohn's oratorio 'Christus.' Dr. E. W. Naylor had composed two orchestral pieces specially for the occasion, entitled a Religioso and a Marche Pontificale, and Mr. F. W. Morley conducted a Festival that was crowned with success.

At the services in King's College Chapel, Cambridge, on Sunday, June 12, the music was of a special nature. In the morning the Te Deum and Benedictus were sung to Garrett in E flat, and at the afternoon service the Canticles were sung to the same composer's setting in B flat. The anthem was 'Sing to the Lord,' by Smart, the fine bass solo being taken by Mr. Potter, one of the choral scholars of the choir, and the rendering of the choruses by the full choir showed the careful training they had received at the hands of Dr. Mann. The volunteers were brilliantly played by Dr. Mann, that in the afternoon being Mendelssohn's First Sonata. The seating accommodation of the fine old building was taxed to the utmost.

'The ideal of a Cathedral choir' is the title of a thoughtful paper read by Mr. John B. Lott, organist of Lichfield Cathedral, at the Lichfield Cathedral Past-Choristers' Reunion on May 26. As a means towards the attainment of 'The ideal of the Cathedral choir,' Mr. Lott suggested the following motto: *As musicians, cultivate skill and reverence; as men, exercise mutual forbearance and kindness.* As the organist of Lichfield Cathedral truly said, this 'motto' is suitable for all 'Musical-Ministers.'

St. Asaph Diocesan Choral Festival was held on June 2 in the Cathedral, when Mendelssohn's 42nd Psalm ('As the hart pants') was sung by the united choirs numbering upwards of a thousand voices. The solos were sung by the Cathedral choir, and a small band, with the organ, furnished the accompaniments. Dr. Kendrick Pyne, organist of Manchester Cathedral, was at the organ, and Mr. W. E. Belcher, Cathedral organist, conducted.

The thirty-fourth Annual Festival of the London Gregorian Choral Association took place in St. Paul's Cathedral on June 9. The processional hymns were 'Lord, we love the habitation,' to the melody of 'Tibi Christi, splendor Patris,' 'Lift we now our hearts,' set to music by Dr. C. W. Pearce, and 'Father of Souls' set by Mr. Arthur Henry Brown. Tallis's responses were sung to strict Plain-song, and the anthem was Gounod's 'Sing praises unto the Lord.' Dr. Warwick Jordan presided at the organ.

The following papers on Church Music are announced to be read at the Church Congress to be held in Liverpool during October next:—

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|---|--|
| (a) The Congregation and the Choir | Dr. H. Walford Davies and the Rev. C. H. Hyllon Stewart. |
| (b) The Music of the Services— | |
| Chanting | Dr. A. M. Richardson. |
| Hymn-singing | Dr. Basil Harwood. |
| Services and Anthems | Dr. Varley Roberts. |

During the absence of Mr. Alfred Hollins in Australia his gifted young pupil, Miss Gladys Dewar, is taking the services at St. George's United Free Church, Edinburgh, and is winning golden opinions by the efficient discharge of her deputy duties.

Mr. J. H. Maunder's sacred cantata 'Olivet to Calvary' was admirably performed at the Presbyterian Church of England, Ellistown Street, Jarro, on June 12, under the direction of the organist of the church, Mr. R. Oliver Elwen.

'The Methodist Hymn Book' has now been issued. We hope to notice this important contribution to Wesleyan service-music next month.

ORGAN RECITALS.

Sir Walter Parratt, St. George's Chapel, Windsor (Annual private recital to the Eton boys)—Fantasia in G major, *Purry*, and Prelude in the form of a Minuet, *Stanford*.

Mr. James M. Preston, St. George's, Jesmond, Newcastle-on-Tyne.—Fantasia in D, *Silas*.

Mr. W. Prendergast, Winchester Cathedral.—Toccata in C, *Sweetelink*.

Mr. C. H. Moody, Ripon Cathedral.—Overture in C, *Thomas Adams*.

Mr. John Waddell, Holy Trinity, Richmond.—Sonata in the style of Handel, *Wolstenholme*.

Mr. S. Wallbank, Parish Church, Wilsden, Bradford.—O Sanctissima, *Lux*.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—Meditation in an old Gothic church, *Silas*.

Mr. F. E. Wilson, St. Lawrence Jewry.—Triumphal March, *Lommens*.

Mr. W. Wolstenholme, St. Mary Magdalene, Hucknall Torkard.—Andante cantabile in D, *E. J. Hopkins*.

Mr. H. Matthias Turton, The Coliseum, Leeds.—Passacaglia in D minor, *Buxtehude*.

Mr. A. H. Tocknell, St. Mary's, Barrow Gurney.—Adagio in F sharp minor, *S. S. Wesley*.

Mr. P. Bonfield Akers, Millard Avenue Baptist Church, Chicago.—Marche Pittoresque, *Ernest R. Kroeger*.

Mr. F. Isherwood Plummer, Congregational Church, Southport.—Spring Song, *Hollins*.

Mr. H. Randall, St. Nicholas Church, Longparish.—Pastorale in E, *Lemare*.

Mr. Fred Gostelow, St. John-the-Baptist, Southover, Lewes (Dedication of new organ).—Scherzo symphonique, *Guilmant*.

Mr. George Grace, Holy Trinity, Taunton.—Cantilene and Verset, *Dubois*.

Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham.—Offertoire de Sainte Cécile, *Grisson*.

Mr. Lloyd Hartley, Dawes Road Baptist Church, Fulham.—Grand Chœur in D, *Guilmant*.

Mr. Stephenson, St. Barnabas, Hove (Dedication of the organ).—Two choral preludes, *Brahms*.

Mr. Alfred Bentley, St. Lawrence Jewry.—Intermezzo, *Chipp*.

Mr. Chastey Hector, St. Michael's Church, Handsworth.—Sonata in D flat (Op. 154), *Rheinberger*.

Mr. Frederick Huxtable, St. Matthew's, Morningside, Edinburgh.—Prayer and Cradle Song, *Guilmant*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Maurice E. Cooke, Parish Church, Mirfield, Yorks.
Mr. W. Meacham Haley, Ram's Episcopal Chapel, Homerton.

Mr. G. F. Hardesty, St. Stephen's Church, Hampstead.
Mr. Francis Henry Harper, All Saints' Parish Church, Wandsworth.

Dr. A. Eaglefield Hull, Parish Church, Huddersfield.
Mr. Montague F. Phillips, Christ Church, Wanstead.

Mr. H. J. Roxburgh, St. Alban's Church, Nottingham.
Mr. Samuel Rushton, Parish Church, Corfe Castle.

Mr. William Snow, Jun., Waterloo Road Church, Wolverhampton.

Mr. Clement K. Stuchbery, Wesleyan Church, Askew Road, Bayswater.

Mr. F. M. Taylor, St. Antholin's Church, Nunhead.

JOHANNES BRAHMS.*

Johannes Brahms! The man's name is like his music, broadly euphonious, strong and dignified. A composer with such a name could not produce trivialities. If one only thinks the matter over, is there not a certain close connection between composers' names and their music? Could the bearer of that weightiest, noblest, greatest name in music, Johann Sebastian Bach, have provided 'additional numbers' for 'musical comedies' if he had lived in London in the twentieth century? Imagination boggles at the thought. The units of Hans von Bülow's musical trinity—Bach, Beethoven and Brahms—are pretty accurately summed up in the stern and noble names which they bore.

Herr Kalbeck's great biography of Brahms—of which the first volume of 500 pages has recently been published—bids fair to become another addition to the series of exhaustive biographical and critical works for which German writers are noted. We shall be disappointed if it does not eventually prove as valuable in its way as Spitta's 'Bach,' Pohl's 'Haydn,' Jahn's 'Mozart,' and Niecks's 'Chopin.' Our author possesses many of the qualifications required for his task—his enthusiasm is unbounded; his knowledge seems more than adequate; his love of painstaking research is quite touching, and his candour might be embarrassing were it not so refreshing. That he is a partisan goes without saying. Admirers of Liszt and his devotees, and lovers of programme-music generally, may wince under the terrific strokes of Herr Kalbeck's two-edged sword when he goes forth to do doughty deeds for his hero's greater glory. Good hater of programme-music à la Liszt though he be, he never wearies of reading meanings and programmes into Brahms's own sonatas, serenades, and quartets, while on the other hand he knows how to distinguish between Liszt

* Johannes Brahms: Max Kalbeck. Erster Band, 1833-1862. Wiener Verlag, Wien und Leipzig. London: Breitkopf and Härtel.

the composer, for whom he has no affection, and Liszt the noble, captivating man and undisputed king of pianists. Taken as a whole, and making allowance for our author's bias and occasional indiscretions, the book is of great value and uncommon interest. The *Lebensjahre* and *Wanderjahre* of the young lion-hearted and lion-maned genius are described in great detail and with fascinating newness of information. The 'bloody Johannes' is shown to us as a lovable creature. Much is already known of Brahms the man and master, and nothing but what redounds to his credit. The child in his case was the father of the man. Greatly as the man's sterling character has been admired, it is impossible, after reading Herr Kalbeck's volume, not to feel similar admiration for the youth.

Biographies have hitherto been all but silent regarding Brahms's mother—born Johanna Henrika Christiane Nissen. We now learn that she was the senior of her husband by no less than seventeen years, having been born in Hamburg in 1789; that with her married sister she kept a small shop—a so-called 'Dutch warehouse'—in the Ulrikus Street, Hamburg, where buttons, needles, thread, and linen goods were sold to the 'ladies' of the lowly neighbourhood. Christiane was not blessed with good looks, a pair of beautiful, soulful blue eyes excepted. A weakling from her childhood, she was compelled, as the result of disease, to limp through life. But within her frail body there dwelt a sturdy soul and a strong character. She not only supervised the household arrangements of the 'establishment,' but undertook the responsibility of looking after some rooms on an upper floor, let out to 'single gentlemen.' Hither came one Johann Jakob Brahms (born June 1, 1806, in Heide), a flügelhorn player in the Hamburg Civil Militia, in quest of board and lodging. He was made very comfortable, learnt to admire the blue-eyed, sweet-natured Christiane's womanly qualities, and committed a foolishness which, to quote our author, eventually turned out to have been a stroke of genius—the militia musician married Christiane on June 9, 1830. When a daughter was born to them, the little household quitted the shop in the Ulrikus Street and moved into the Bäckereibreitergang; but this abode proving too expensive, papa Brahms had to content himself with three small rooms in one of the darkest, narrowest lanes in one of the lowest, dirtiest quarters of the old Hansa town. Here, on May 7, 1833, near the haunts of thieves and vagabonds, in a room compared with which Beethoven's humble birthplace in Bonn seems an airy, comfortable hostel, the genius was born who has brought greater and deeper happiness into the lives of the genuine Brahms-lovers who know how to appreciate him, than almost any other composer, Bach and Beethoven perhaps excepted. The rooms actually occupied by the Brahms family cannot unfortunately be ascertained. The great master himself used to point to the left tenement on the first floor of the ramshackle abode in the midst of misery, and the testimony of contemporary dwellers in the house seems to confirm his view. However, as all the floors in the building are similarly divided into three-roomed tenements, Herr Kalbeck hesitates to accept these suggestions and rumours for facts.

Frau Brahms, we learn, was gifted with a remarkable memory, which enabled her even in her old age to learn by heart the whole of Schiller's poems. She was devoted to poetry, quick-witted and inventive, her hobby taking the form of designing original patterns for needlework; she was an adept at making the finest embroideries, and generally she seems to have been superior in intelligence to her young husband. There can be no doubt that it was from her the little 'Hannes' (as he was called at home) inherited his

great qualities of heart and mind. Hannes was a puny child, though he was spared all the usual ills that children are heirs to. Up to the age of fourteen he was however afflicted with nervous headaches that tortured him for hours and days together. In after years he could boast that he had never had a day's real illness throughout his life. At the age of ten he was run over by a cab, when he narrowly escaped being killed, one of the wheels going over his chest. For six weeks he was an invalid.

As a little child he was shy and highly strung. A barefooted street-arab himself, he rarely joined his fellow street-gutterites at play, though he is said to have listened with rapt interest and delight to the songs with which they accompanied their games. He would neglect his favourite toys—tin soldiers fascinated him especially, even in after life—and quit the most engrossing game directly he heard his father practise one of the numerous instruments of which that worthy sire was more or less master,* and he remembered without difficulty any scraps of tune that came his way. Papa Brahms could not afford the luxury of a pianoforte; moreover, he had a bandsman's contempt for all 'mechanical' instruments. Little Hannes, on the other hand, displayed such a hankering after the keyboard that his father reluctantly took him to the house of a colleague who owned the coveted instrument. The boy soon convinced his papa that there was no need to teach him the notes. Looking away from the keyboard and out of the window, he named correctly any note that was sounded, so that his astonished father threatened him with dire punishment for merely 'guessing.' The little man had invented a system of notation of his own before he knew that such a thing existed!

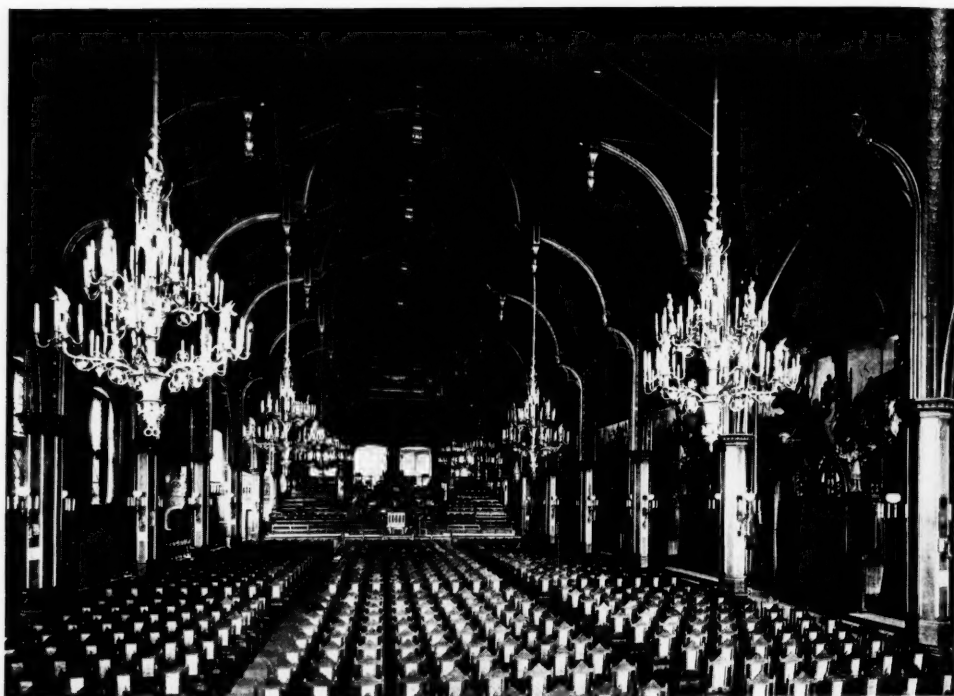
Herr Kalbeck gives interesting particulars about the boy's first teacher, Otto Friedrich Willibald Cossel, and reproduces in facsimile the earliest known example of Brahms's writing. This is a New Year's letter in which the eight-year-old 'dutiful pupil' sends his 'beloved teacher' good wishes for 1842, thanks him for his kindness in getting him on so well in music, apologises for occasional laxity, and promises to do better in future.

It seems that we have to thank Cossel for frustrating a project which might have completely ruined the career of the budding genius. After the lad had created a sensation, at a concert in 1843, by playing a difficult pianoforte Study by Herz and joining his father and colleagues in Beethoven's Wind Sextet, an enterprising concert agent proposed taking the prodigy on tour to America. Not unnaturally the boy's parents greedily swallowed the golden bait that was dangled before their eyes, and it cost Cossel a great and real sacrifice to avert what he knew to be the worst possible danger that could threaten his gifted pupil's future. He decided reluctantly to part with the boy to whom he had become greatly attached, and to place him into worthier hands. Under the pretence that he could teach him nothing more, he pressed little Hannes upon the attention of the famous Eduard Marxsen, and, after many fruitless attempts, finally extracted the desired promise from that excellent but unwilling master before the parents had come to terms with their would-be 'manager.' As a result, and because the boy's people recognized the importance of allowing Hannes to study with so distinguished a teacher, the proposed tour in the land of dollars came to naught.

A. J. J.

(To be continued.)

* Johann Jakob Brahms is credited with protesting to a certain fault-finding conductor that 'a pure tone on the double-bass was a mere accident!'



THE GÜRZENICH CONCERT-ROOM, COLOGNE.

The Gürzenich, in which Elgar's 'Apostles' was performed on Whitsunday, is a fifteenth century building erected by the Town Council at a cost of 80,000 florins, from the plans of Johann von Büren. It was erected as a banqueting hall wherein to entertain distinguished visitors in a style befitting the wealth and power of the free city of Cologne. The Emperor Frederick III. was the first in whose honour the hall was thrown open for the purpose of a great festival. This occurred in 1475, Cologne being at the height of its prosperity. Similar festivals took place in 1486, 1505, and 1521. During the eighteenth century the great hall fell into decay and was used as a magazine. Restored in 1857 by Julius Raschdorff, it has since served as the principal concert and meeting hall of proud 'Colonia Agrippina.' Here the Lower Rhine musical Festivals have taken place triennially, and many masterpieces have been produced within those historic walls. One of the more recent was Richard Strauss's unique 'Till Eulenspiegel,' which received its baptism of fire appropriately in the Gürzenich, which sees more of the 'merry pranks' of a Continental carnival than any other hall in the Fatherland. The fine frescoes (shown in the photograph) are by the painters Camphausen, Roeder, Beckmann, and Bauer. They represent the great historical procession organized in honour of the Emperor William I. when he came to Cologne in 1880 with nearly the whole of the Sovereign princes of Germany to celebrate the completion of the famous Cathedral. The handsome wooden roof of the 'Festsaal' is supported by twenty-two massive and elaborately carved wooden columns. The gallery (there are no balconies) is so highly placed that the occupants can almost touch the roof. In fact, the

Gürzenich is by no means an ideal concert-room, as regards either accommodation or acoustics, wherefore the desire for a new and up-to-date hall is being continually expressed in the local press and musical circles. There was something historically appropriate about the performance of an important English work in this hall, seeing that at the time of its foundation in the fifteenth century the trade between Cologne and London had assumed great proportions, and the Gürzenich merchants had warehouses at the London Guildhall. Another coincidence which tickled the fancy of the English visitors to the Festival was the fact that Cologne possesses two churches called respectively after 'The Apostles' and 'St. Gereon,' which recalled the titles of the distinguished English master's chiefest choral works.

We regret to place on record the death, at the age of forty-nine, of Mr. William Augener, which took place at Tunbridge Wells on June 19. He was the eldest son of Mr. George Augener, the well-known music-publisher, with whom much sympathy will be felt.

The death took place at Baden, near Vienna, on May 30, at the age of eighty-four, of Dr. Hermann Rollett, author of a pamphlet 'Beethoven in Baden,' to which and to its author reference was made by Mr. C. A. Barry in *THE MUSICAL TIMES* of February, 1903, p. 102.

The Baume (Manx) Scholarship at the Royal Academy of Music will be competed for in September, and will be awarded for promise in any branch of music by candidates between the ages of 14 and 22 years, subject to certain conditions. The successful candidate will be entitled to three years' free instruction at the Academy.

THE CRYSTAL PALACE.

1854—1904.

The Jubilee of the opening of the Crystal Palace was jubilantly commemorated on Saturday, June 11, by a 'Grand Jubilee Concert,' conducted by the veteran Sir August Manns, now in his eightieth year. Sir August—who played an E flat clarinet in the band at the opening of the 1851 Exhibition building upon its re-erection at Sydenham—has been connected with the Palace for nearly half-a-century, in fact during the whole time of its existence, except for one year between November, 1854, and October, 1855; since the latter date he has worthily held the important post of musical director. The chief feature of the Jubilee Concert was a performance of Mendelssohn's 'Hymn of Praise,' to which succeeded a miscellaneous selection. The solo vocalists were Madame Albani, Miss Agnes Nicholls, Miss Muriel Foster, Mr. Ben Davies, and Mr. Santley, with Mr. Walter W. Hedgcock at the organ.

It may not be without interest to turn to the accounts of the opening ceremony, by Queen Victoria and the Prince Consort, on June 10, 1854. Mr. (afterwards Sir) George Grove was the first secretary of the Crystal Palace Company, and, with characteristic enthusiasm, he conceived the idea of an Ode being written for the inauguration of the fairy-like structure—the words of the Ode to be written by Tennyson and set to music by Berlioz! Grove went off to see Tennyson at Farringford, but the poet did not take to the proposal: he was much happier in explaining to his genial and knowledge-gathering visitor the difference between a cowslip and an oxlip:—

As cowslip unto oxlip is
So seems she to the boy.

This he did—as Grove told the writer of the biographical sketch of him which appeared in THE MUSICAL TIMES of October, 1897—'by picking one of each in the copse behind the house, and showing me how that one stood erect and the other drooped its head.' To return to the Crystal Palace. Mr. J. W. Davison, in the *Musical World*, wrote a rather sarcastic leading article on the music at the opening ceremony. He said: 'How much was expected, how much was promised, and how little was done, are now matters of history.' 'J. W. D.' went on to remark:—

In the ranks of the chorus, Lablache, and a host from the Italian and German operas, occupied conspicuous places. No end of amateurs from the provinces who profess to be singers or players, and no end of amateurs both provincial and metropolitan who profess nothing of the kind, were stationed in the orchestra. Some of the directors of the Philharmonic Society (the *old* Philharmonic—Mr. Costa does not 'recognize' the *new* Philharmonic, any more than he 'recognizes' the music of Sterndale Bennett) were among the chorus, for what purpose, and through what interest, we are unable to say. All we have to urge on this head is the somewhat important fact, that those amateurs who—no matter through what influence—took part, or presumed to take part, in the chorus, and those persons who were there without doing active service, *entailed a loss of two guineas each on the Company of the Crystal Palace*; since, but for the position accorded them among the vocalists and instrumentalists, they must have purchased season tickets, in order to be present on the grand occasion. How many such *were* 'privileged,' we leave to the committee of the Sacred Harmonic Society, who monopolized the job, to answer.

It is no wonder that Davison put the question: 'After all that has been said and done, in anticipation,

of what was the programme ultimately composed? Here it is,' he says:—

The National Anthem—solos by Mdme. Clara Novello.
The 100th Psalm.
The Hallelujah Chorus.
The National Anthem—solos by Mdme. Clara Novello.

J. W. D. then lets himself go in the following protesting outburst:—

That was all. And how were these pieces executed, which were considered so difficult that the committee of the Sacred Harmonic Society were compelled to engage an Italian conductor to direct them? With one exception—the magnificent singing of Clara Novello, an English-woman, whose clear and powerful *soprano* resounded through the Palace, and filled it to the extremities with delicious sounds, which reverberated again and again, until the ears of the '40,000' were so ravished, that they forgot they could see nothing, and every heart was bursting with loyalty and patriotism—with this one exception, it was wholly unworthy of the occasion. The Hundredth Psalm, as more than one informed us, who had assisted at both ceremonies, was better sung at the Dublin Exhibition last year. The 'Hallelujah,' the sublimest of all hymns of exultation and thanksgiving, was taken so slow that in some parts it might very well have served for a dirge. Moreover, the new brass band of foreigners, conducted by Herr Schallehn, a foreigner, was seldom in time and always out of tune with the choir; and the parts for all sorts of brass instruments, added to the score by some bold and uncompromising hand, helped rather to mystify than augment the effect of Handel's tremendous psalm, which, had an English musician been appointed conductor, would have been left alone in its glory. In one place, we thought, the brass band came in a bar too soon; but, of course, that must have been an error of apprehension or a fault of hearing. Let it pass for as much and no more.

Such was the effect of the '1,700' vocalists and instrumentalists, organized by 'the greatest musical society,' and marshalled by 'the greatest musical conductor' throughout the length and width of Europe, with the object of illustrating, by a musical performance on an unprecedented scale, one of the grandest and most auspicious events in the history of the world. The National Anthem was prodigious—simple, impressive, and sublime, as the National Anthem must be on every solemn occasion where the pulse of a nation beats in response to those words of loyalty, devotion, and love of country in the person of its highest representative, the Sovereign. But then, there was Clara Novello—that high and exquisite, that thrilling, piercing, long-sustained B flat, one note, itself a melody no lark or nightingale could match, is still ringing in our ear, 'the trumpet of a prophecy' of peace and love and plenty to the world!—there was Clara Novello, with the throat of a bird, the voice of an angel, and the enthusiasm of a patriot. And then the '40,000' beyond the barriers, some with rough and honest, some with sweet and touching, others with as good and powerful and well intoned voices as any of the '1,700' set before Her Majesty, echoed and re-echoed the heart-moving strains, till 'God save the Queen' was as the one universal cry of a mighty people, declaring its freedom, its honour, its greatness, its power, its large heart that yearns to the world, and its love for the gracious and illustrious lady whose mild and affectionate sway is at once its happiness and its appeal.

If J. W. D. started his article in the 'wrote sarcastic' mood, he finished in tones of loyalty: perchance the voice of Clara Novello touched his heart-strings in a patriotic place.

Reviews.

The History of American Music. By Louis C. Elson.

(New York: The Macmillan Company;
London: Macmillan and Company, Limited.)

IN THE MUSICAL TIMES of February, 1900, we passed favourable judgment on a dainty book entitled 'The National Music of America and its sources.' The author of that interesting little volume, Mr. Louis C. Elson, now comes before us in an admirably got-up quarto tome—forming one of a series entitled 'The History of American Art'—treating very exhaustively of the rise and progress of American music. Its 380 pages may be almost equally divided into (a) history and (b) persons, though each is a complement of the other. The wide scope of this History may be estimated from its chapter headings: (1) The religious beginnings of American music; (2) Early musical organizations; (3) Instrumental music and American orchestras; (4) Musical Societies and Institutions; (5) Opera in America; (6) The Folk-music of America; (7) National and patriotic music: while chapters 8 to 12 treat of American Composers. The remaining sections are devoted to Organists, choir, and chorus leaders; American women in music; Musical criticism and authorship; The musical education of the present; and Qualities and defects of American music: a General Bibliography and an excellent Index complete the work.

From the foregoing outline of contents it will be seen that Mr. Elson's handsome volume is quite encyclopaedic in its nature, and therefore it is impossible to do justice to its merits in the space at our disposal. We hope however to call further attention to the book on one or more future occasions. In the meantime we may sample these entertaining and instructive pages with a few references thereto. The author traces the first beginnings of American music to the Psalm-singing of the Pilgrim Fathers who, easily satisfied souls, were content with five tunes for their Psalmody. The first American composer is stated to be William Billings (1746-1800), who was born and who died at Boston. We learn that he was a self-taught musician; as an apprentice to a tanner, he seems to have neglected his regular work, in some degree, for the avocation of composition. He wrote his earliest attempts at harmony with chalk upon the sides of leather in the tannery. The old adage 'Nothing like leather' evidently had a limited, though useful, application in the opinion of Mr. Billings. This tanner-musician was also something of a poet, and a thorough patriot to boot. Rhymingly saith he:—

Let tyrants shake their iron rod
And Slavery clank her galling chains,
We'll fear them not; we trust in God,
New England's God for ever reigns.

Another specimen of his poetry shows that though born in the New Country, Billings felt no animosity towards the Old:—

O, praise the Lord with one consent,
And in this grand design,
Let Britain and the Colonies,
Unanimously join.

It is interesting to find this love for the mother-land showing itself now and then. For instance, at 'A public concert of vocal and instrumental music' given for the benefit of a Mr. Flagg (a very patriotic name, by-the-way) at Boston in 1769, we find in an advertisement this information: 'The vocal part to be performed by Four Voices, and to conclude with the *British Grenadiers*.' That the Bostonians were ever enterprising is recorded in an 'order for an oratorio' given to Beethoven by a Boston banker. This was in 1823. Mr. Elson tells us: 'At that time Beethoven was about to begin a work to be entitled "The Victory of the Cross" for a Viennese society, and he determined to send this work (which he afterwards abandoned) to Boston.' We are not surprised to learn that Beethoven was delighted with this commission from across the ocean.

Considering the dominating influence of Opera in New York in the present day, it is interesting to turn to the accounts of its early days. The real beginning of Opera in New York dates from 'the fall of 1825,' when 'there came

to the city a well-equipped opera troupe under the management of Manuel Garcia, himself a tenor of high rank. Garcia brought with him his family, each member of which was an important singer, his son being a bass, his wife a soprano, and his daughter (afterwards Madame Malibran) a great contralto.' Mr. Elson says that the orchestra at that memorable season (1825-26) was a large one for the period—7 violins, 2 violas, 3 violoncellos, 2 double-basses, 2 flutes, 2 clarinets, 1 bassoon, 2 horns, 2 trumpets, and 1 pair of drums. He quotes a newspaper criticism upon one of the earliest performances:—

The violins might be a little too loud; but one soul seemed to inspire and a single hand to guide the whole band throughout the magic mazes of Rossini's most intricate flights, under the direction of Mr. de Luce; while M. Etienne presided in an effective manner at a fine-toned piano, of which every now and then he might be heard to touch the key-note by those whose attention was turned that way, and just loud enough to be heard throughout the orchestra, for whose guidance it was intended.

But the temptation to quote from these most interesting and researchful pages must be strenuously resisted. The work, which appears to be admirably done, is invaluable as a book of reference, and the general reader may spend some pleasant hours in reading Mr. Elson's well-told story. The profuse illustrations (twelve of which are full-page photogravures), facsimiles, &c., 114 in number, add to the attractiveness of an excellent compilation.

VIOLIN AND PIANOFORTE MUSIC.

Romance in A. For Violin and Pianoforte. By Theodore S. Holland.

In the Spring. For Violin and Pianoforte. By John E. West.

Three Dances from 'The Tempest.' By Arthur Sullivan. Arranged for Violin and Pianoforte by C. Egerton Lowe.

[Novello and Company, Limited.]

The Romance has always been a favourite form of composition with violinists, and it is an interesting and instructive study to trace its gradual development from the simple song of bygone days to the soul-stirring rhapsodical fantasies of the present age. The Romance in A by Mr. Theodore S. Holland lies well between these extremes, and may be cited as an excellent and commendable specimen of the Romance in its modern form. The opening theme, quiet and dignified, at once enlists one's sympathy, and its development is so skillfully and spontaneously worked out that interest never flags. Towards the close the re-appearance of the first subject at a higher octave on the E string—an idea often productive of a weak and cheap effect—is prepared with so much dignity and passes so deftly into a charming and expressive *Coda* that nothing but the most pleasing impression is created thereby. The violin part contains no special difficulty, but the pianoforte accompaniment requires a dexterous—or, rather, *ambidextrous* accompanist. The Romance may be recommended to soloists, and is welcome not only for its own merits but as a possible advent of greater things from the same pen.

'In the Spring,' by Mr. John E. West, is a pretty idea, containing much to charm and please both player and listener. Its difficulties are few, save for an octave here and there not too easily approached, and a few *pizzicato* chords. The accompaniment and happy harmonies are those of the skilled artist.

Three Dances from Arthur Sullivan's orchestral music to 'The Tempest' were recently published as pianoforte solos, and they have now been further arranged for violin and pianoforte by C. Egerton Lowe. For their due performance a fair amount of technical skill is required from both executants, especially in light staccato playing; but, well-handled, they should prove effective and acceptable pieces. The themes are fully characteristic of the dainty grace and charm for which their composer was so celebrated, and all three Dances readily and effectively lend themselves to their present adaptation.

(Continued on page 461.)

How great is Thy goodness.

July 1, 1904.

ANTHEM FOR BASS SOLO AND CHORUS.

FROM THE CANTATA, "THE RAINBOW OF PEACE."

COMPOSED BY THOMAS ADAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK

Andante con moto.

ACCOMP.

♩ = 104.

BASS SOLO. *mf a tempo.*

O how great is Thy..

good-ness,

O how great is Thy..

CHORUS. SOPRANO.

mf
O how great is Thy.. good-ness,

ALTO.

mf
O how great is Thy good-ness,

TENOR.

mf
O how great is Thy.. good-ness,

BASS.

mf
O how great is Thy good-ness,

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good - ness, which Thou hast laid

O how great is Thy . . good - ness,

O how great is Thy good - ness,

O how great is Thy . . good - ness,

O how great is Thy good - ness,

mf

f

f

f

f

mf

up for them that fear Thee,

which Thou hast laid up for them that fear

which Thou hast laid up for them that fear

which Thou hast laid up for them that fear

which Thou hast laid up for them that fear

f

ff

mf

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes the lyrics "O how great is Thy . . good-ness," followed by a crescendo (*cres.*) leading to "O how". The piano accompaniment starts with a piano (*p*) dynamic and includes the lyrics "Thee," followed by "O how great is Thy good-ness,". The piano part includes dynamics *mf*, *dim.*, *p*, and *cres.*.

Second system of the musical score. The vocal line continues with "great is Thy . . good-ness," followed by a crescendo (*cres.*) and "O how great, . . .". The piano accompaniment includes the lyrics "O how great is Thy good-ness, is Thy" and "O how great is Thy good-ness, is Thy". Dynamics include *cres.*, *f*, and *cres.*. The piano part features a forte (*f*) dynamic and a crescendo (*cres.*) at the end.

. . . O how great, . . .
 good-ness, is Thy good - ness, which Thou hast laid up for them that
 good-ness, is Thy good - ness, Thou hast laid up for them that
 good-ness, is Thy good - ness, Thou hast laid up for them that
 good-ness, is Thy good - ness, Thou hast laid up for them that

sf *cres.* *sf* *sf* *ff*

which Thou hast wrought for them,
 fear . . . Thee, which Thou hast
 fear . . . Thee, which Thou hast
 fear . . . Thee, which Thou hast
 fear . . . Thee, which Thou hast

mf *dim.* *dim.* *dim.* *dim.* *mf* *mf*

f

that trust, for them, for

wrought for them, for them that trust in Thee, for them that trust in Thee,

wrought for them that trust in Thee, that trust in Thee,

wrought for them that trust in Thee, that trust in Thee,

wrought for them that trust in Thee, that trust in Thee,

f

poco rall. *f* *dim.* *Allegro moderato.*

them that trust, . . . that trust in Thee. . .

poco rall. *dim.*

for them . . . that trust in Thee. . .

poco rall. *dim.*

for them . . . that trust in Thee. . .

poco rall. *dim.* *p*

for them . . . that trust in Thee. . .

poco rall. *f* *dim.* *p* *f* *Allegro moderato.*

There - fore they shall come, shall come and sing in the height of Zi - on, shall come,

Therefore they shall

shall come and sing, . . shall come and sing,

come, shall come and sing in the height of Zi - on, shall come and sing, . . shall

There- fore they shall come, shall come and

shall come and sing, . . shall come . . and sing, shall come, shall

come and sing, . . shall come . . and sing, shall come, and

sing in the height of Zi - on, shall come, shall come and

Therefore they shall come, shall come and sing in the height of

mp *Meno mosso.*

come, . . shall come . . and sing, and shall flow to - ge ther, shall flow . .

sing, shall come and sing, and shall flow to - ge - ther, shall flow . .

sing, shall come and sing, and shall flow to - ge - ther, shall flow . .

Zi - on, shall come and sing, and shall flow to - ge - ther, shall flow . .

mp *Meno mosso.*

to - ge - ther to the good - ness of the Lord, to the good - ness

to - ge - ther to the Lord, to the good - ness

to - ge - ther to the goodness of the Lord, . . to the good - ness

to - ge - ther to the goodness of the Lord, . . to the good - ness

to - ge - ther to the goodness of the Lord, . . to the good - ness

cres. molto. *rit.* *mf* *Più lento.*

of . . the Lord, to the good - ness of . . the . . Lord. . .

of the Lord, to the good - ness of the . . Lord. . .

of . . the Lord, to the good - ness of . . the Lord. . .

of the Lord, to the good - ness of . . the Lord. . .

Maestoso.

of . . the Lord, to the good - ness of . . the Lord. . .

of the Lord, to the good - ness of the . . Lord. . .

of . . the Lord, to the good - ness of . . the Lord. . .

of the Lord, to the good - ness of . . the Lord. . .

Maestoso.

THE MUSICAL TIMES

FOUNDED IN THE YEAR 1844.

THE MUSICAL TIMES is the oldest English journal devoted to music and musicians; moreover, its existence has exceeded that of any other musical journal issued, or that has ever been issued, in this country. Started in June, 1844, it first appeared in the form of a modest sheet of eight pages; but in the intervening sixty years it has, like Topsy, "grew" to about seventy pages every month.

Quantity, however, is not the *summum bonum* of a musical journal—quality should occupy the first place. If the quality test can be put to the proof by mentioning the names of contributors, THE MUSICAL TIMES has no reason to fear the result. The following have been some of the writers during recent years:

C. A. Barry, Joseph Bennett, Vernon Blackburn, Rev. Francis L. Cohen, Frederick Corder, Henry Coward, F. H. Cowen, W. H. Cummings, W. H. Hadow, Edward Heron-Allen, A. J. Hipkins, Arthur Johnstone, A. Kalisch, H. E. Krehbiel, Robin Legge, Otto Lessmann, Charles Maclean, J. A. Fuller Maitland, W. G. McNaught, E. Mandyczewski, F. Niecks, Ebenezer Prout, W. Barclay Squire, J. S. Shedlock, J. F. R. Stainer, Franklin Taylor, Herbert Thompson and F. Gilbert Webb.

Biography has been made a special feature during the past seven years. Upwards of sixty Biographical Sketches, with special supplement portraits, have appeared since July, 1897. These articles have been received with much favour both at home and abroad, and in Britain beyond the seas. English and foreign musicians of eminence, contemporary and bygone, have been included in this large gallery of MUSICAL TIMES Biographical Sketches: the subjoined list of names speaks for itself.

Illustrations have become an important and almost indispensable adjunct of present-day periodicals. This much-appreciated feature has of late been considerably developed in the pages of THE MUSICAL TIMES. A series of articles on English Cathedrals and College Chapels has furnished scope for the pictorial embellishment of the descriptive matter relating to these interesting subjects. This illustrated series will be continued, and also the articles on important musical libraries, public and private.

The survey under the heading Church and Organ Music has been greatly extended. The aim has been to provide matter that shall be both interesting and of practical helpfulness to those who officiate in "Quires and places where they sing."

The old-established characteristics of THE MUSICAL TIMES have been brought up to date. The "Occasional Notes," or leaderettes—as they are sometimes fancifully termed—cover a wide range of subjects. The monthly letters of such distinguished writers as Mr. H. E. Krehbiel, of New York, and Dr. Eusebius Mandyczewski, of Vienna, need no commendation; and the periodical records of music-makings in various centres of musical activity are supplied by the leading writers on music in the Provinces. In the "Answers to Correspondents" section, no pains are spared in furnishing satisfactory replies to the questions asked, even though the interrogations be, as they often are, posers.

Reference may be made to the music—anthems or part-songs—appearing month by month, and to other well-known features of this old-established journal. THE MUSICAL TIMES has a large circle of friends and well-wishers in various parts of the world; and the many gratifying tokens of appreciation that are constantly being received, not only by letter but by frequent quotation in the Press, act as a stimulus to the Editor to increase the brightness of its pages and to make the paper more acceptable in the future even than in the past.

BIOGRAPHICAL SKETCHES

WITH SPECIAL PORTRAITS THAT HAVE APPEARED IN

THE MUSICAL TIMES

BETWEEN JULY, 1897, AND JUNE, 1904.

MADAME ALBANI.
THE RT. HON. THE LORD
ALVERSTONE, G.C.M.G.
DR. ARNE.
PROFESSOR ARMES.
THOMAS ATTWOOD.
SIR W. STERNDALÉ BENNETT.
DR. BLOW.
DR. BOYCE.
SIR FREDERICK BRIDGE.
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JOHN B. CRAMER.
DR. CROFT.
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MR. EDWARD DANNREUTHER.
MR. BEN DAVIES.
SIR EDWARD ELGAR.
SIGNOR ESPOSITO.
DR. EATON FANING.
MISS MURIEL FOSTER.

MR. EDWARD GERMAN.
MR. ALFRED GIBSON.
SIR JOHN GOSS.
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SIR GEORGE GROVE, C.B.
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DR. S. S. WESLEY.
HERR AUGUST WILHELMJ.
HENRY WILLIS.

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REVIEWS.—(Continued from page 452.)

The Diversions of a Music-lover. By C. L. Graves.
[Macmillan & Co., Limited.]

The name of the author of this book is a sufficient guarantee that the reader will spend a profitable and, we may add, amusing hour in perusing the pages of these *Diversions*. The volume consists of twenty essays, of which fourteen are serious and the remainder humorous. They have previously appeared in various journals, including *THE MUSICAL TIMES*, but Mr. Graves is a writer that one can always pleasantly re-read, because what he has to say he says so well. His versatility has full scope in these pages. As a specimen of his irresistible fun we give some extracts from the paper on 'Studies in Musical Criticism—The Irrelevant,' evidently written from the point of view of a ladies' newspaper:—

Dearest Dolabella,—You will, I am sure, be dying to hear about the dresses worn at the *Creation*—the oratorio, I mean—which was given by the Sacred Philharmonic Society at the Mendelssohn Hall last night. My dear Dolabella, Alpatti's dress was a perfect dream of delight. Just fancy: the bodice of crushed Cape gooseberry satin, veiled in accordion-pleated chiffon—so appropriate to a musician!—of an Esterhazy brown tint. You know, of course, that dear old Haydn was a music-master, or something or other, to one of the Esterhazys in the fifteenth century—or was it the seventeenth? . . . I was rather surprised to notice that Mr. Edward Davies, the tenor, only wore two studs in his enamelled shirt-front; but I am told that it renders the production of his high A's much easier. . . . I had so much to do in 'memorising' the dresses and nodding to friends that I had really no time to listen to the music, which was, of course, played and sung to perfection. And now, dear, let me give you the original recipe for a tomato omelette: you will find it excellent after singing, bicycling, or a 'Mental Science' lecture:—Take ten tomatoes, and soak them in boiling water for one and a-half hours; then stew them for one and a-half more, adding a pint of cream, three blades of mace, six peppercorns, and a pair of pangoflins. Now take them carefully from the liquor and place them gently but firmly in a hair sieve, rub them through, and fry in hot, clean lard, arrange on a napkin, and give liberally to the poor. Ever, dearest Dolabella, your doting cousin, Araminta.—P.S. On looking casually at my programme I find that there is no contralto in the *Creation*, so I must have seen Miss Buttson somewhere else.

Wit and wisdom are happily blended in the pages of these delightful diversions of a music-lover. That the book will find many readers is a foregone conclusion.

Old English Organ Music. Edited by John E. West.

1. Overture in C—*Thomas Adams*.
2. Introduction and Fugue in C minor—*Dr. Ben Cooke*.
3. Voluntary in G minor—*John Stanley*.
4. Prelude and Fugue in E minor—*T. A. Walmisley*.

[Novello and Company, Limited.]

There is so much unorganlike music in vogue nowadays that the above sterling pieces are doubly welcome. It was a happy thought on the part of Mr. John E. West to edit a series of these old-time compositions and make them available for playing on modern instruments. Thomas Adams was not only one of the most remarkable organists of his day, but as an extempore player he was unrivalled. His Overture in C is a favourite of Sir Walter Parratt's, and worthily so. The Introduction and Fugue of Dr. Ben Cooke, a former organist of Westminster Abbey, is a spirited composition that would prove very effective in the hands of a skilful player, of whom there are now so many, and no one could fail to be impressed with the stately chords and harmonic progressions of the concluding ten bars. John Stanley, the famous blind organist of the Temple Church in 1734 and Master of the King's Musick, is laid under contribution for No. 3 of this series, a Voluntary in G minor—an old title that is very elastic in its meaning,

as those who tackle the *allegro moderato* section of this piece will bear testimony. The last of this quartet of pieces is the beautiful Prelude and Fugue in E minor, composed in 1839 by that gifted musician Thomas Attwood Walmisley for Vincent Novello's 'Select Organ Pieces.' We remember hearing it in St. George's Chapel, Windsor, on one occasion, when the interpreter thereof remarked upon its natural beauty, and no wonder. The piece is one that should be in the repertoire of all organists who can appreciate a good thing in the way of legitimate organ music. The brief biographical notes prefixed to each composition contribute to the usefulness of this interesting series of 'Old English Organ Music.'

THE SIXTEENTH CINCINNATI FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

New York, June 4, 1904.

The Sixteenth Biennial May Music Festival at Cincinnati took place on the four days from May 11 to 15 inclusive. Like all its predecessors back to the first, which was held in 1873 (there was an interregnum in 1877 to allow time for the erection of the Springer Hall, which was built for the Festivals), the Festival under notice was conducted by Mr. Theodore Thomas, and like many of its predecessors it was distinguished by the participation of English artists. There was a full quartet of these singers—Miss Agnes Nicholls, Miss Muriel Foster, Mr. William Green, and Mr. Watkin Mills, and they gave a very good account of themselves, especially in Elgar's 'Dream of Gerontius,' which Mr. Thomas had made the central feature of the meeting. In the other choral works—which were Bach's Mass in B minor, Beethoven's Solemn Mass in D major, and the same composer's Choral Symphony—the contralto solos were sung by Madame Schumann-Heink instead of by Miss Foster.

The Festival choir numbered 423 voices, divided as follows: sopranos, 166; contraltos, 136; tenors, 46; and basses, 75. These figures do not indicate that the choir was perfect in balance, nor was it; but the disproportion between the men's voices and the women's was not so great in effect as might be thought, for the reason that the male choristers were decidedly superior to the females in training and experience. For ordinary purposes the orchestra numbered ninety men, but this was increased to 130 players for the Bach Mass, Mr. Thomas repeating with some significant modifications his experiment of two years ago with the instrumental parts of the work, multiplying the wind instruments in all the choral accompaniments. The nucleus of the Festival band was the Chicago Symphony Orchestra, which has been under Mr. Thomas's direction for thirteen years, and which, after being threatened with disruption, has finally been put upon what is hoped will prove a permanent basis, as has been explained in previous letters. Cincinnati has a permanent Symphony Orchestra of its own, but Mr. Thomas cannot bring himself to believe that it is part of the purpose of the Festivals to promote any local institution except the chorus, and nearly all of the reinforcements were brought from Chicago. Under the circumstances it is scarcely necessary to say that the ageing of Mr. Thomas (he is now in his 70th year) periodically provokes speculation as to the future of the Festivals. Personal equation plays an important part in their management.

The programmes which Mr. Thomas prepared for this Festival were uncompromising in their severity. Beethoven's Mass and Symphony occupied one evening; 'The Dream of Gerontius' was associated with the between-acts music to 'Grania and Diarmid' by Edward Elgar; Richard Strauss's 'Death and Transfiguration'; the great *scena* from 'Fidelio,' sung by Miss Agnes Nicholls; and the 'Imperial Hymn,' written by Berlioz for a function at the Paris Exhibition of 1855. The instrumental introit to the Bach Mass was the Suite in B minor for strings and flute, which under the circumstances made a peculiarly lame and impotent beginning for the Festival. At the first of the miscellaneous afternoon concerts there were two symphonies (Mozart in E flat and Beethoven in F, No. 8), besides eight other

numbers—one Elgar's 'Enigma' Variations, another the prelude and finale to 'Tristan and Isolde.' At the Saturday afternoon concert one of the numbers was the 'Unfinished' Symphony by Anton Bruckner, another Brahms's Rhapsody for contralto solo, male chorus, and orchestra, two others the prelude to 'Die Meistersinger' and 'Till Eulenspiegel's Merry Pranks.' Even then there was more. A New York or Boston audience would have run away from such a plethora; but the festival spirit saved the day in Cincinnati. The choral work, which had been prepared by Edwin W. Glover, chorus master, was superior to that heard at any of the three or four Festivals preceding, in spite of the magnitude of the undertaking, and the orchestral work was distinguished by brilliancy, precision, and beauty of tone, but not by warmth and eloquence of reading. The Festival differed also from its immediate predecessors for a decade past in proving a financial success. The receipts were nearly 36,000 dollars, which sum sufficed to meet all the expenses.

On the evening before 'The Dream of Gerontius' was performed at the Festival—that is to say, on the evening of May 13, Elgar's work was brought forward at a Festival at Ann Arbor, Mich., under the direction of Professor A. A. Stanley, of the University of Michigan. This Festival was one of a series at which the Boston Festival Orchestra took part in Syracuse, N.Y., Richmond, Va., Spartanburg, S.C., Champaign, Ill., Ann Arbor, Mich., Albany, N.Y., and Springfield, Mass. At the majority of these meetings the 'choral' part of the programme consisted of an opera given in concert form—'Faust,' 'Aida,' and 'Carmen' being the works thus exploited. Operas in concert dress are a pitiful sop to Cerberus from an artistic point of view, but find justification in the eyes of some on the ground that it is only thus that communities never visited by opera companies can hear the music of works whose fame fills the world. But that such a combination as 'Carmen' and 'The Dream of Gerontius' should be possible in a town boasting one of the largest Universities in the world with a chair of music, is at once anomalous and humiliating. At the Albany Festival, given under the direction of Arthur Mees, who was long associated with Mr. Thomas in the Cincinnati enterprise, there was nothing of this sort. Bruch's 'Odysseus' was given on the first day, Haydn's 'Creation' and the 'Dies Irae' from Berlioz's 'Messe des Morts' on the second.

H. E. KREHBIEL.

THE LOWER RHINE MUSICAL FESTIVAL AT COLOGNE.

(BY OUR SPECIAL CORRESPONDENT.)

It is nearly a month since I heard 'The Apostles' at Cologne, and I am still under the stirring influence of a performance which spoke as eloquently for Herr Steinbach's command over his forces as for the composer's mastery of his technical means. I have heard better choirs and superior chorus singing at English Festivals, but never a performance of the orchestral score of a choral work so finished in every detail and so exhaustive as regards the spiritual significance as that given at Cologne on Whitsunday. How much depends upon the orchestral score of a work like 'The Apostles'! It is as important for a proper appreciation of the oratorio as it is in Wagner's 'Tristan' or 'Parsifal' for the understanding of those great works. The true enjoyment of a superb score such as Elgar's can only come with a perfect performance of what is traditionally called 'the accompaniment,' but what is in reality, as in the later works of Wagner, the most important factor in the composer's scheme. As I sat under the spell of Herr Steinbach's magic unfolding of the beauties of a score of which he is a most enthusiastic admirer, I experienced true enjoyment, and that a great part of the audience felt similarly impressed, their wonderful devotional silence during the progress of the work, as well as their enthusiasm after both parts, amply testified. If I had heard nothing else at Cologne I should not have grudged the long journey thither, because it gave me that rarest experience of a critic, an altogether new standard to be applied to performances of modern oratorio.

As a matter of fact I heard a good deal of excellent music, e.g., there were quite phenomenal performances of

Beethoven's Seventh and Brahms's Fourth Symphonies. The latter much maligned work especially received a reading full of life and feeling, of strength and beauty. Herr Steinbach is famous as a Brahms conductor, and I heard the same symphony under him last year in London. But on the present occasion, with an orchestra of 150 performers, he surpassed himself, and I feel more inclined than ever to agree with those German critics who call this the greatest symphony since Beethoven. Then we heard a glorious performance of Bach's 'Brandenburg' Concerto, No. 3, played by thirty-six violins, twenty-four violas, eighteen violoncellos, and twelve basses. The last movement was actually encored! and no wonder, for I can only repeat it was phenomenal, not on the score of the jumboism suggested by the number of executants, but on artistic grounds, viz., tone, finish, and spirit. The audience were delirious with delight, and over Bach! The great Sebastian was also represented by the humorous cantata 'Der Zufriedengestellte Æolus,' which I candidly confess bored me with its long succession of 'comic' airs and endless recitatives. The work requires quite a special treatment at the hands, or rather mouths of the singers, and such treatment was not forthcoming. Brahms's 'Triumphlied,' and four lovely quartets (Op. 92 and Op. 64) for solo voices and the 'Emperor' Concerto, superbly played by M. Paderewski, completed the programme of the second concert which, as will have been noted, was devoted to the three great musical B's—Bach, Beethoven, and Brahms.

Dr. Richard Strauss's 'Täufel,' a ballad for soli, chorus, and orchestra, was the great attraction of the third concert. It is laid out on would-be popular lines. The voice parts are comparatively straightforward and diatonic, but in the dramatic situations the orchestral writing is as complex as ever. The music bounds along with the strepitous swing of 'Don Juan' and 'Heldenleben' towards the climax, for which the poem was evidently chosen by a composer who loves to work in the Ercole vein. This is the scene of the 'Battle of Hastings.' I will not try to describe it, but content myself with the remark that, compared with this 'Battle of Hastings' the battle of Charlottenburg—otherwise Strauss's studio—in 'Heldenleben' is the merest lullaby. Max Bruch's 'Sanctus' for two soprano soloists, double chorus and orchestra (Op. 35) is a fine though scarcely inspired piece of sacred music, massively planned, richly scored, dignified and impressive. It was well sung and warmly received. The original version of 'Lohengrin's Erzählung' was an interesting novelty. The additional twenty-four lines of poetry contain some beautiful music in the style of what precedes it, but there can be no doubt about Wagner's wisdom in cutting them, since the climax, dramatically and therefore musically, is Lohengrin's declaration 'Sein Ritter, ich-bin Lohengrin genannt.' Herr Knote sang the Scena magnificently. Ernst von Wildenbruch's striking poem 'Das Hexenlied' (The Witch's Song) was recited by Dr. Ludwig Wüllner, and his intensely dramatic and exquisitely modulated interpretation was one of the most perfect, as it was certainly one of the most moving, efforts of the whole Festival. Herr Max Schilling's accompanying melodramatic music betrays the hand of an earnest and talented artist. It creates the requisite atmosphere, and helps to intensify the effect of some of the most affecting situations. Moreover, it is well scored in dark, gloomy colours. Weber's 'Euryanthe' Overture, Haydn's E flat Symphony (B. and H. No. 3), and the final scene of 'Die Meistersinger' completed the gigantic programme. Altogether a delightful Festival, one which meant another triumph for an English master and, moreover, for one of the greatest of living conductors, General-Musikdirektor Fritz Steinbach, of whom a photograph is given on p. 445.

PHILHARMONIC CONCERTS.

The performances given under Dr. F. H. Cowen's direction respectively on June 2 and 16, at Queen's Hall, call for praise and congratulation rather than criticism. On the former date the chief feature was a magnificent interpretation of César Franck's fine Symphony in D minor, a noble work which has too long been mute. Worthy of record also is Mr. Charles Draper's brilliant playing in

the solo part of Sir Charles Stanford's Clarinet Concerto in A minor (Op. 80), Mlle. Annie de Jong's violin playing in Dvorák's seldom-heard Concerto (Op. 53), and the reappearance of Miss Muriel Foster after her American-Canadian tour, who sang in Brahms's Rhapsody for contralto solo, male choir, and orchestra. The chorus parts in the last-named work were sung by the gentlemen of the Alma Mater Choir, consisting of past students of the Royal Academy of Music, the general finish of their interpretation testifying to excellent training.

Tschaikovsky's *Fantaisie*, 'Francesca da Rimini,' Dr. Cowen's Indian Rhapsody, and Brahms's Symphony in D (No. 2), presented effective contrasts at the concert of June 16, and all, without exception, were rendered in a manner that bore witness to the versatility of the instrumentalists as well as to the insight of their conductor. Perhaps the most memorable performance was that of M. Raoul Pugno in Beethoven's Pianoforte Concerto in C minor, which elicited the most enthusiastic applause. How refreshing the music, and how delightful the delicacy of the pianist's touch and the charm of his interpretation!

THE ROYAL OPERA.

M. SAINT-SAËNS'S 'HÉLÈNE.'

'Hélène,' the latest dramatic creation of M. Saint-Saëns, was originally produced at Monte Carlo in February last and was mounted at Covent Garden Theatre for the first time in England on June 20. Although it is not a work that will add to the fame of the composer, yet every page of the score bears witness to skilful craftsmanship. It is described as a 'Poème lyrique en un acte,' but although this in a measure disarms criticism concerning its lack of dramatic action, it does not condone the paucity of melodic inspiration and the feeble character of the greater part of the music. The 'poem' opens with a brief prelude of little musical interest save that it foreshadows the principal themes. When the curtain rises the exterior of the Palace of Ménélas is seen, while from within is heard a chorus, led by Paris, in praise of the king. This scene only lasts a few minutes, and gives place to a rocky seashore. Hither Hélène comes to escape from the suit of Paris, and in a long monologue she reviews her position, finally coming to the conclusion that the only way to preserve her honour is to drown herself. The music in this portion is always refined, and in one section possesses considerable charm, but it never gives adequate expression to the agonized words put by the composer—who is his own librettist—into the mouth of Hélène. As she is about to take the fatal plunge an apparition appears of Venus surrounded by her nymphs on an enchanted island. The Goddess of Love, for reasons which students of mythology will remember, bids Hélène surrender herself to Paris, and does so to graceful strains supported by a pretty chorus of nymphs. The way is thus prepared for the entrance of Paris, who proves such a fervent and persistent suitor that Hélène ultimately confesses her love for him. Towards the close of this scene the music, becoming more intense, is worked up to a dramatic climax by the sudden appearance of Pallas, who in dignified accents warns the lovers of the consequences of their proposed flight, and in order to impress them, shows a vision of Troy in flames. The composer here had a fine opportunity, but he has treated the incident in a classical style, and no attempt is made to musically illustrate the scene of conflagration, except by some harmonious-descending choral passages, sung behind the scenes, which sound curiously incongruous to the picture of devastation set before the spectator. Paris refuses to be influenced by any peeps into futurity, and Hélène, not to be outdone in disregard of consequences, yields herself to him, and in the final tableau the lovers are seen sailing away over the sea. Before they start, however, they sing a duet, which is the most distinctive portion of the work, the chief phrase being the nearest approach to inspiration in the score.

The title-part was created by Madame Melba at Monte Carlo, and she manifestly sang the music at Covent Garden with a determination to do it full justice. It cannot be said, however, that the music is well suited to her style, or that it is always grateful to sing. The

rôle of Paris was sustained by M. Dalmores, whose vivacity warded off threatening monotony. The address of Pallas was magnificently delivered by Madame Kirkby Lunn, and Miss Parkina sang prettily as Venus. The orchestral portion was admirably rendered under M. Messager's direction, who conducted at M. Saint-Saëns's special request. The scenery, specially painted by Mr. Harry Brooke, was most picturesque, and in the lobbies it seemed to excite more admiration than the music! At the fall of the curtain there was a prolonged effort to get M. Saint-Saëns on the stage, but he firmly declined to appear.

ROYAL COLLEGE OF MUSIC.

A DVORÁK 'IN MEMORIAM' CONCERT.

We feel disposed to cry shame upon London concert-givers for having utterly ignored the death of Antonin Dvorák, that bright genius whom but a few years ago English music-lovers were delighted to honour. Therefore, considering this neglect, the admirers of the great Bohemian composer owe special thanks to the Royal College of Music for arranging an *In memoriam* Dvorák concert which took place in the College concert hall on June 14. On the whole the concert proved to be one of the best and most enjoyable ever given at the Institution.

The programme opened with the 'New World' Symphony, one of those priceless treasures of art which are a perfect joy and a true happiness whenever heard. It was played with immense gusto, and in a manner all but perfect. The mournful, beautiful melody of the slow movement seemed an appropriate lament for the dead composer, and to touch us more deeply than ever in consequence. No Funeral March could have conveyed so 'personal' a note to the audience as this exquisite open-air 'requiem,' this suggestion of the deepest stillness of night—a stillness as of death—before the birth of dawn. Another splendid performance was that of the brilliant 'Carneval' Overture. Beatrice Dunn sang the favourite air 'Where art thou, father dear,' from 'The Spectre's Bride' fluently and with a pleasing, light, and well-produced soprano voice, which is not yet sufficiently developed in its lower register, however, to do complete justice to the piece. Adeline Leon is another notable addition to the remarkable list of prodigies which this year of grace has produced. To hear a young girl of apparently thirteen or fourteen years of age master the enormous difficulties of Dvorák's Violoncello Concerto—and master them with apparent ease, good tone, perfect intonation, and absolute command of the fingerboard—is nothing less than astounding. We wish we could speak well of the chorus-singing in the 'Patriotic Hymn,' that powerful little choral work which Dvorák 'dedicated with feelings of deep gratitude to the English people.' But truth to tell, it was pointless and ineffective. To hear the short, crisp *fortissimo* phrases near the end, 'One Home is yours,' sung lackadaisically, with the final crotchet prolonged into anything up to a semibreve according to the fancy of the individual singers, was a surprise. We had foolishly imagined that students of a school of music knew the value of a crotchet. What is the cause of such lassitude? Are these precious students 'above' the 'common' practice of choral singing? If so, let them read their esteemed Director's splendid panegyric of such singing in his 'Art of Music' and mend their ways.

THE MAGPIE MADRIGAL SOCIETY.

This socially and musically select body gave a most enjoyable invitation concert at St. James's Hall on June 1. The programme book gives the names of 68 sopranos, 48 altos, 32 tenors, and 41 basses, a total of 189 performers, many of whom are well-known members of society. It says much for the enthusiasm for the practice of choral music that so many ladies and gentlemen in leading social positions should determine to devote time to rehearse as they must have done to secure so good a result as was exhibited on the present occasion. It was no light task to prepare twenty unaccompanied part-songs and madrigals, some of which were in six parts and two in eight parts, and in addition the difficult chorus part of 'Die Vätergruft' (Peter Cornelius),

which of course was also sung unaccompanied. The tone of the voices is distinctly good. There is no thrilling ring of resonance in the *fortes* like that heard from the best 'farther north' choirs, but the blend is always musical and refined. There were certainly no exaggerations in the expression; indeed one rather yearned at times for more vivid colouring. The lack of great contrast was felt in such pieces as 'The Knight's Tomb,' that fine, if somewhat sepulchral part-song by Sir Charles Stanford, the point of which is missed if it is not treated dramatically.

Then, with a keen recollection of the electrifying effect of Parry's 'Come, pretty wag,' as rendered by many crack choirs, one felt that the 'Maggie' audience which thronged the hall could not have realised the potentialities of this remarkable piece. But if this reluctance to exhibit high colour deprived some of the modern pieces of their legitimate effect, it must be acknowledged that such 'artistic' restraint was admirably adapted to exhibit the charms of the old madrigals, which were most daintily and delightfully performed. Palestrina was represented by 'Non son le vostre mani.' Giovanelli by 'Mi sfidate,' Orazio Vecchi by 'Il bianco a dolce cigno,' and Antonio Scandelli by 'Von einem Hennlein.' The latter piece was piquantly sung and intensely amused the audience. An English version would, we believe, make this curiously modern part-song (Scandelli died in 1580) a welcome addition to the repertory of choral societies in this country. Highly painstaking and expressive performances of the five unaccompanied part-songs (Op. 104) by Brahms were given. 'Im Herbst' was especially impressive. The concert had the advantage of the assistance of Mr. Plunket Greene, who sang the solo part in 'Die Vätergruft' and five of the recently issued 'English Lyrics,' by Sir Hubert Parry. Miss De Angelis, a young and highly promising singer, also sang solos. Mr. Lionel Benson as usual conducted. The high repute of the Society is largely due to this gentleman's fine taste and skilful training.

MR. B. HOLLÄNDER'S ORCHESTRAL SOCIETY.

M. YSAËE LEADS BEETHOVEN'S C MINOR SYMPHONY.

The second concert of Mr. B. Holländer's Orchestral Society took place at the Kensington Town Hall on June 1. The programme included Beethoven's C minor Symphony, Mozart's 'Zauberflöte' Overture, and Max Bruch's Second Violin Concerto (Op. 44), in which works both conductor and orchestra completely justified the high opinion of their qualities expressed in our last issue. The concerto was played in his grandest manner by M. Eugène Ysaÿe. He was also heard in his own 'Chant d'hiver,' a strange effusion, in which the chill, melancholy loneliness of some vast, snow-clad expanse of moorland seems suggested by means of vague, meandering melodic phrases and even vaguer, far-fetched harmonic devices. The piece cannot be called pleasing, and yet it haunts the memory by reason of the pensive poetry pervading it. In response to a great display of enthusiasm, M. Ysaÿe played one of Beethoven's Romances as an encore, and the enthusiasm broke forth with redoubled vigour when he took his place at the first desk to lead the Symphony, standing up like the rest of the violinists. He 'led' to some purpose, for the first and last movements went with an impetuosity that was absolutely startling. It was a memorable performance. Mr. Percy Pitt's Symphonic Prelude, 'Le Sang des crépuscules,' which completed the programme, is an extraordinary, immensely clever work, but so gloomy and weird in its prevailing mood, and so heavily scored, that we confess to our inability to form an opinion of its qualities after a bewilderingly resonant performance. The short season came to a close on June 22, when two important works were performed for the first time in England, viz., M. C. Saint-Saëns's Second Violoncello Concerto (Op. 119), and Mr. Holländer's own 'Dramatic' Symphony 'Roland' (Op. 24). The French master's work is most effectively written for the instrument, and in many *cantabile* passages gives the soloist an opportunity for displaying his choicest singing tone. The solo instrument stands out well from a background of a rich orchestral texture; the thematic material is interesting, and handled with M. Saint-Saëns's usual mastery, and altogether this effective Concerto proves that the versatile hand of the

distinguished Frenchman has lost none of its cunning. Mr. Joseph Hollman played the solo part with the dash and brilliancy, and with the large and warm tone for which he is famed. We blame Mr. Holländer for having neglected to provide his audience with a synopsis of his Symphony, for we doubt whether one Englishman in a thousand could give an intelligent account of the legendary lore that has been woven round the giant figure (he was eight feet high!) of the redoubtable paladin and nephew of Charlemagne, who asked for the hand of Aude, daughter of Sir Gerard and Lady Guibourg, as a reward for slaying Angoulaffre, the Saracen giant, but before gaining the object of his desires fell into an ambush in the valley of Roncesvalles, in the Pyrenees, and was killed, with the flower of French chivalry (A.D. 778); whereupon his lady-love died of a broken heart. Mr. Holländer gave his audience the titles only of the four movements of his work. Thus the Symphony is programme music, but how closely the details of the story have been followed there was nothing to show. For instance, Roland's most famous deed was to blow his enchanted horn ere he died. He blew it so loudly that Charlemagne heard it many leagues away. But the paladin's heroic bugling effort broke the veins of his neck, with fatal results. Now there are some terrific blasts upon Mr. Holländer's brass, but whether they are meant to describe this tragedy nobody could say. Leaving aside, then, the question of appropriateness to an undisclosed programme, and judging the work as abstract music, we find a lack of continuity; the big, broad sweep of a symphonic movement is only felt in the splendid *scherzo* named after Roland's trusty sword, 'Durandal,' which movement is consequently by far the most effective. In the remaining portions the halting and re-starting, the losing and picking up of threads which is also so marked a feature in Liszt's symphonic works, tends to break the chain by which our attention should be secured. There stand to Mr. Holländer's credit, however, such excellent assets as long-spun themes of true symphonic importance, impressive climaxes both of dynamic and emotional ebullition, excellent scoring, especially for the brass, deft workmanship whenever he allows himself to be carried away by his ideas as upon some wide river 'rolling rapidly,' and finally the rare quality of individuality which is felt both in the thematic material and in the scoring. The Symphony was splendidly played and well-received. A wonderfully brilliant, rhythmically perfect performance of Berlioz's 'Carnaval Romain' Overture, a short Wagner selection and some songs sung by a Spanish contralto, Madame Marie Gay, completed a highly interesting programme. We are glad to hear that Mr. Holländer will give a second series of concerts in the autumn. May all success attend his artistic endeavours.

THE GIRLS' SCHOOL MUSIC UNION.

The first general meeting and Conference of the Girls' School Music Union was held on May 28, at the Church of England High School for Girls, 6, Upper Baker Street, Lady Mary Lygon, the President of the Union, was in the chair; and among those present were Dr. W. H. Cummings, Mr. J. A. Fuller Maitland, Dr. C. H. Lloyd, Dr. Arthur Somervell, Miss L. B. Strong (Baker Street High School), Miss Wakefield, a large number of music mistresses, and Miss Cecilia Hill, Hon. Secretary, whose address is The Cedar House, Salt Hill, Slough.

Miss Cecilia Hill said that the objects of their organization were the advancement of music in secondary schools for girls and the discussion of matters connected therewith. She thought that as they had so many members in different parts of the country it would be desirable to establish local branches or centres in various districts. This would do much to keep alive the interest in the Union and, above all, further the objects for which it was established. They all realized the immense value of teachers reading in all subjects, and music was not a subject to be disregarded in that respect. They suffered from want of access to the literature of music; and she suggested that the Union should be invited to sign a giant petition to Mr. Carnegie, who had lately expressed his deep appreciation of music, asking him for a suitable sum to found and completely equip a library of

music. In conclusion she proposed that combined concerts should be arranged to be given by several hundreds of the best musicians from the different schools.

The discussion upon the proposed institution of branch societies disclosed the presence of many representatives of famous schools from all parts of the kingdom, who with one consent insisted upon having a free hand in the management of their local centres without interference from headquarters. It seemed to be the general opinion that the study of music in secondary schools is in a shockingly backward state, yet evidences of the highest musical culture amongst the conferees were not wanting, and a number of references to work actually being done in some schools proved that there are bright particular exceptions to the general benightedness deplored.

Miss Strong animadverted upon the tendency to regard 'music' as consisting of pianoforte playing only, to the exclusion of the study of other instruments and of the theory of music, and especially of singing. This is referred to in the resolution passed at the meeting, but it was evident throughout the proceedings that 'music,' to the majority present, was but a euphemism for pianoforte performance. Dr. Somervell made some passing reference to school singing in his paper. He said that, while he was not opposed to part-singing in schools, he preferred good unison singing to bad part-singing, a dictum with which everybody will agree.

Miss Cecilia Hill's proposal to approach Mr. Carnegie with a petition for the formation of a library of music and works upon music for the use of the Union was negatived, and the suggestion that a concert on a Handel Festival scale—consisting of choral and orchestral music performed by pupils from the schools affiliated to the Union—should be given was not very well received. Amusement was created during one of the discussions by a lady delegate who hoped that the teaching of musical form in schools would not be insisted upon. If teachers were expected to make their charges understand 'binary' and 'ternary' form she 'really did not know,' she added pathetically, 'what would occur!' Dr. Cummings, with the courage of his position, said that whenever an ill-taught pupil presented herself at the Guildhall School of Music he discovered nine times out of ten that she had been taught by a lady! Miss Wakefield suggested that only children with ascertained musical ability should be taught music. This idea met with a decidedly unfavourable reception, there being a general feeling that it is not safe or fair to decide that a child is unfitted for musical study without affording its faculties a chance of development. Mrs. Curwen suggested that Miss Wakefield was not speaking seriously, but the latter stood to her guns, and said that if they did as she suggested they would save themselves a lot of unnecessary trouble, and the world at large a corresponding amount of aural agony.

Papers were read by Mr. Arthur H. Peppin (Clifton) on 'Ideals of Music Teaching'; by Mr. Basil Johnson (Rugby) on 'School Orchestras'; by Dr. Arthur Somervell on 'A plea for the more educational treatment of music in girls' schools'; and by Mr. A. Rose on 'The use and abuse of examinations.' In the evening Miss Cecilia Hill was 'at home' to her friends at the Portman Rooms, when an enjoyable selection of music was performed.

Competitions.

MANCHESTER.

The Manchester and District Nonconformist Choir Union, who manage their affairs with great spirit and energy, held their Fourth Annual Choral and Solo-Singing Competition at Belle Vue, Manchester, on June 18. There were satisfactory entries, and the liberal attendance of the public bore witness to the widespread interest taken in the scheme. Thirty-two soloists and thirteen choirs competed. In the principal choral class Heywood Congregational Choir (Mr. W. H. Jewell) was first, the test-piece being the somewhat exacting part-song 'I love the jocund dance' (Corder). In other sections Moss Side Baptist Choir (Mr. J. W. Turner) and Denton Hope Congregational Choir (Mr. Jas. Hardy) were successful. The test-pieces in these classes were 'Weary wind of the west' (Elgar), and 'The chase' (German).

Dr. W. G. McNaught adjudicated. The Union announce a special united concert to be given in the Free Trade Hall on November 5 by 600 voices, under Dr. T. Keighley, who is one of the ablest and most useful members of the organization. The Secretary is Mr. A. Swindells.

THE SOUTHPORT VOCAL UNION.

This body has achieved remarkable successes at competitions under the guidance of Mr. J. C. Clarke. On Whit Monday they gained the first prize of £25 at Llanwrst, and later on in the day another first prize at Prestatyn. At the former event Mr. Clarke was 'crowned' by Prince Christian. Elsewhere we record the appearance of the choir at the Lytham competitions. The list of this choir's successes during the last two or three years is a long one, and is probably a record.

LYTHAM.

Lytham is a seaside resort on the Lancashire coast. A few years ago some of the more optimistic residents started a musical competition on the Morecambe-Blackpool lines. At first the entries were small, but this year, at the competition held on June 9, 10, 11, there were 153 separate entries, including 1,073 competitors. The institution has therefore amply justified its existence. The test-pieces chosen were of an excellent type, and all the arrangements were carried out with good judgment. On the children's day there was some first-rate singing, both prepared and at sight, and an effective performance of the cantata 'The Spider and the Fly' (Bridge) was given under the baton of Mr. Whittaker, of Blackpool. The third day was devoted to 'open' competitions. The Warley Road Congregational Choir, Blackpool, under Mr. Whittaker, gained a first place in the mixed-voice choir section. The male-voice choir competition attracted some of the best northern choirs, including the Manchester Orpheus, the Southport, Colne, Habergham, Nelson Orpheus, Lancaster, and four others. Manchester (Mr. Nesbitt) came out first, Southport (Mr. Clarke) following only one mark behind. The test-pieces were 'Music all powerful' (Walmisley), and 'Peace' (Bridge). The four leading choirs united under the baton of Mr. Nesbitt to give a very impressive performance of Walmisley's majestic piece. Mr. Granville Humphreys and Mr. W. Granger adjudicated. The promoters of the Festival are to be congratulated upon their success. The further expansion of the scheme depends upon the possibility of the powers-that-be in the town building a commodious hall.

SWALEDALE.

A distinctive feature of the 'Swaledale Tournament of Song,' which took place at Richmond (Yorks) on June 1 and 2, was the prominence given to instrumentalists. At present however it is chiefly the budding pianist that is in evidence, and on the opening day at Richmond Mr. T. Tertius Noble, the adjudicator, passed in review no fewer than twenty-nine junior pianists, while on the second day six adult ones submitted themselves to his judgment. The younger players showed in a large proportion of cases the result of that loose method of teaching that is the bane of English music, in which the elements of technique are ignored in haste to get to 'pieces.' The violinists were rather better, but less numerous. The redeeming feature of the senior pianoforte competition was that the candidates made a fairly good show in playing at sight, which very properly is made an addendum, though a voluntary one, to these instrumental classes, and it was satisfactory to note how many competitors essayed it.

The village choirs passed through a highly practical test, in the singing of anthem, chant, and hymn, and here one felt the full value of competition. Conducted as it was in a fashion that was at once reverent and business-like, the possible objections to such a competition were minimized, if not quite done away with. The larger societies of Richmond and Northallerton, which always keenly contend for the mastery at these 'tournaments,' furnished some really excellent performances of Macfarren's 'Orpheus with his lute.'

There were many male-voice quartets, and they reached a creditable standard all round, while the choirs of female voices sang very pleasantly.

The Tournament ended with the best concert ever given at these Swaledale Festivals. The Hon. Lucien Orde-Powlett conducted a most creditable performance of Stanford's 'Revenge,' and the small but very efficient orchestra added to the effect of the work as well as appearing to advantage in two or three orchestral pieces. Miss Ethel Henry-Bird and Miss Charlotte Lawson were the vocalists, and their excellent singing was all the more enjoyable from the strong contrast existing between them.

London and Suburban Concerts.

MISS MAY HARRISON.

Recalls innumerable, twenty bouquets and flower baskets, a live Persian kitten in a flower-bedecked cage, a Japanese dwarf-tree in a liliputian glasshouse, and a sea of happy faces belonging to proud relations and friends were the 'reward' of little Miss May Harrison, who made her first public appearance as a violinist at an orchestral concert given on May 31 at St. James's Hall. She is a healthy-looking sturdy child of thirteen, and a born fiddler. Her teaching has been of the best and her tone is strong and of beautiful quality. Even in this *annus mirabilis* of prodigies she must be counted a revelation, an earnest perhaps of the rare gifts lying latent in many out-of-the-way corners of the British Empire. A new Spring seems approaching for musical England. A Marie Hall, a May Harrison, to mention but two of the most gifted performers would have seemed impossible a decade ago. To-day we may regard their wonderful achievements as the inevitable parallel of the striking development shown in the department of creative art in our country. Miss Harrison's programme put her gifts to a terribly severe test. Commencing with Bach's E major Concerto—of which she gave a beautifully smooth and 'musical' performance—she proceeded to Mendelssohn's lovely Concerto, and after mastering that difficult task in excellent style, attacked Bach's great Chaconne with the assurance of a mature player. It was a performance of such remarkable finish, both from the executive and interpretative points of view, that it sufficed to stamp the player a genuine wonderchild of whom anything and everything may be expected. We are glad to hear that Miss Harrison is not to be exploited by agents, but will be allowed to pursue her studies quietly. Mr. Henry J. Wood conducted the Queen's Hall orchestra in the Concertos, and a number of smaller works, including Sir Edward Elgar's delicious 'Dorabella' Intermezzo from the 'Variations.'

LUND STUDENTS' CHORAL UNION.

The performance given by the 'Lund Students' Choral Union' on June 7 at Queen's Hall is a memorable feature of last month, and it is to be regretted that only one appearance in England was possible owing to the party being on their way to the St. Louis Exhibition. The chorists, fifty-three in number, are all students of Swedish universities. Not only have they been trained to sing with exhilarating verve and precision, but their repertoire is most interesting. Amongst the most striking of Swedish and Norwegian part-songs—all of which were sung unaccompanied—was a setting by F. A. Reissiger of lines based upon the saga of Olav Trygvason, the Norseman given to marrying and to securing converts to Christianity at the sword's point. The inconsistency of his behaviour naturally brought him trouble and ultimately his death. The part-song opens with the men of his fleet patiently waiting his return from an expedition to secure a new wife. They wait in vain, for he has been slain in a sea fight, and this dramatic incident is most effectively treated by the composer. Two songs, respectively named 'Sten Sture,' by August Körling, and 'Den Store Hvide Flok,' by Edvard Grieg, contained baritone solos which were well sung by Herr John Forsell, described as 'operasänger.'

Other part-songs worthy of mention were 'Fredman's Epistel,' by C. M. Bellman, and 'Under Könn och Syren,' by Herm Palm. We shall be glad to hear these Swedish singers again, and we hope they will soon pay us another visit.

GLUCK'S 'ORFEO.'

The performance of operatic works in concert form is not as a rule to be commended, but it is better to hear Gluck's 'Orfeo' in the concert-room than not at all, especially when Miss Giulia Ravogli undertakes the rôle of the husband more than 'faithful unto death,' and the Leeds Choral Union is available to express the woes of Hades and the delights of Elysian fields. Such were the conditions that prevailed on June 3 at Queen's Hall, and the result was an enjoyable evening. The other soloists were Miss Lydia Nervi, who sang sympathetically as Eurydice, and Miss Martha Cunningham, who appeared as Amor. Mr. Alfred Benton secured excellent choral effects, but the orchestra was less satisfactory.

The high esteem in which Mr. Henry R. Bird is held by music lovers caused a very large audience to assemble at St. James's Hall on June 10 when, assisted by his daughter Miss Ethel Henry-Bird, the accompanist *par excellence* gave his annual concert. In two of Schumann's Romances, and in two 'Lieder ohne Worte,' Mr. Bird showed his skill as a solo pianist, and Miss Henry-Bird was heard in the air 'Depuis le Jour,' from Charpentier's 'Louise' and 'Non, je ne veux pas chanter,' from Nicole Isonard's 'Le Billet de Loterie,' rendering both songs in a manner which showed that this young vocalist is steadily advancing in her art. Miss Ada Crossley fully deserved the applause she received for her delightful interpretations of Brahms's 'Von Ewig Liebe,' Martini's 'Minuet,' and a charming setting by Mr. Roger Quilter of Tennyson's 'Now sleeps the crimson petal.' The other vocalists were Mr. Gervase Elwes, Mr. Kennerley Rumford, and Mr. Denham Price. Miss Marianne Eissler and Mr. Herbert Fryer respectively contributed pianoforte and violin solos, and Mr. Henry R. Bird accompanied the songs with his usual perfection.

The Oxford Musical and Dramatic Association, formed in 1898 with the praiseworthy object of providing entertainments of a good class for the inhabitants of Bethnal Green, gave a concert on June 7 at St. James's Hall, under the patronage of the Princess of Wales, who graced the concert with her presence. This excellent Society has a choir and orchestra of considerable dimensions, which gave proof of being carefully and diligently trained. Schubert's cantata, 'The Song of Miriam,' was the principal item in the programme, and its interpretation was most meritorious. Mrs. Henry Wood was the soloist, and has seldom been heard to greater advantage. The ensemble singing of the Excelsior Boys' Choir was a specially interesting and commendable feature. Mr. Gervase Elwes sang 'The Preislied' from 'Die Meistersinger,' and the enjoyment of the evening was further enhanced by the singing of Madame Dale and Miss Muriel Foster. The concert was under the capable direction of Mr. Cuthbert Kelly, the conductor of the Society.

The popular and accomplished contralto Miss Ada Crossley made her first appearance since her return from Australia and New South Wales at St. James's Hall on June 2. This artist's voice seems to have acquired greater charm during her sojourn in her native land, and her renderings of three delightful songs, entitled 'Unmindful of the roses,' 'Oh! what comes over the sea?' and 'When I am dead, my dearest,' accompanied by their composer, Mr. Coleridge-Taylor, were most enjoyable. One of the concert-giver's best efforts was her interpretation of Schubert's 'Young Nun.' A group of songs by Mr. G. Clutsam proved attractive, and were sung with taste and discernment. Mr. Percy Grainger contributed some pianoforte solos, and took part with M. Jacobs in some pleasing 'Scandinavian Scenes' for pianoforte and violin, composed by Mr. Grainger. The violinist's rendering of M. Saint-Saëns's 'Rondo Capriccio' is especially worthy of praise. Mr. Clutsam accompanied most of the songs.

Much interest pertained to Miss Winifred Christie's orchestral concert on June 21 at St. James's Hall, for the young artist has been studying for the past five years at the Royal Academy of Music, where she has been a pianoforte pupil of Mr. Oscar Beringer and succeeded in gaining the Liszt Scholarship. Miss Christie's attainments may be surmised from the fact that she elected to be heard in the Pianoforte Concertos of Beethoven in G and Tchaikovsky in B flat minor, and in Liszt's 'Hungarian' Fantasia. The young artist was most successful in Beethoven's work, in which her pure, sympathetic and legitimate style was heard to the greatest advantage. At present Miss Christie's readings of vigorous passages are deficient in boldness, but in other respects her playing is most pleasure-giving. The orchestra was conducted by Dr. Cowen, who secured effective support to the concert-giver, and an excellent performance of his vivacious Overture 'The Butterfly's Ball.' The beautiful singing of Miss Muriel Foster further increased the enjoyment of the large audience.

Mr. Joseph Holbrooke's series of 'Modern Chamber Concerts' well merit generous support, for they give a hearing to the works of British composers. Perhaps it is scarcely wise to give an entire programme of novelties, as the strain on the attention is too great. At the concert given on June 8, the selection opened with a Pianoforte Quintet in E flat by Mr. Joseph Speaight, which contained a strong and well-knit first movement. A set of Six Lyrical Pieces for String Quartet, by Mr. Richard H. Walthew, is worthy of the attention of amateurs; but the best work brought forward was a String Sextet (Op. 16) by Mr. Holbrooke himself—a terse, bright, and interesting composition, which merits publication. There were several new songs, amongst which 'When you come' and 'Bonjour,' by Mr. Norman O'Neill, proved to be charming as rendered by Mrs. Henry J. Wood.

A large and fashionable audience, which included the Princess Christian and the Duchess of Connaught, attended M. Johannes Wolff's concert on June 10, at the Æolian Hall. The popular violinist received valuable assistance from M. Saint-Saëns, who was represented in the programme by four compositions, and who took part with M. Wolff in the Second Sonata for Violin and Pianoforte, the violinist in this work showing his appreciation of the composer's intentions. The French master also accompanied Miss Ada Crossley in two of his songs, and played the organ part in his Romance for Violin with accompaniment for that instrument, the pianoforte part being played by Mr. F. A. Sewell. M. Saint-Saëns also contributed a Prelude and Fugue composed by himself. It should be added that Miss Ada Crossley sang with her usual charm.

Mr. David Bispham's vocal recital at St. James's Hall on June 13 was attended by a large and appreciative audience. The singer was most successful in his rendering of Loewe's weird ballad 'Edward,' and Hugo Wolf's charming song 'Auf dem grünen Balcon' and Richard Strauss's expressive 'Sehnsucht' were also most expressively sung. Mr. David Bispham introduced two new songs severally entitled 'To Daffodils,' and 'Star of my Night,' composed by Madame Dora Bright, who accompanied the singer. The words of the latter, by the Hon. Mrs. Alfred Lyttelton, are set in the gifted composer's most earnest manner, the accompaniment being a study in itself. The 'Pirate song,' by Mr. H. F. Gilbert, and 'Lady Moon,' by Mr. Arthur Bruhns, also merit record.

Miss Sybil Keymer, yet another child violinist, gave her first recital at St. James's Hall on June 9. Previously to this it may be remembered she had been heard at a Stock Exchange concert at Queen's Hall. That she is remarkably gifted is unquestionable, but she is too young to appear in public. Her playing of Mendelssohn's Concerto was remarkably fluent for a performer of such tender years, and in other pieces she showed great executive ability. The newly-constructed Queen's Hall Orchestra, under the conductorship of Mr. Henry J. Wood, gave an excellent account of itself.

Miss Winifred Robinson imparted distinction to her concert on June 3, at Bechstein Hall, by giving the first performance in London of Borodin's String Quartet in A. The work, dating from 1875, was arranged by the composer as a pianoforte duet, in which form it was first published. The first two movements are over-developed, but the principal themes are expressive. The *scherzo* is bright, but the *finale* is the strongest and most characteristic section of the Quartet. The executants were Misses Winifred Robinson, Amy Inglis, Sybil Maturin and Dorothy Densham, whose playing was crisp and intelligent. The finished singing of Miss Beatrice Spencer formed a pleasing feature of the afternoon's music.

Master Vecsey has now given seven violin recitals, at each and all of which he has proved himself to be a wonder-child. All that was said about him in these columns last month must be fully confirmed. On July 2, at Queen's Hall, the little fiddler is to make his first appearance (in England) with the orchestra. A word of praise is the just due of Herr Alfred Schmidt-Badekow, who has not only accompanied Vecsey with true artistic restraint, but has contributed some acceptable pianoforte solos.

Mrs. Norman O'Neill included in the programme of her pianoforte recital at Æolian Hall on June 11, a set of Variations on an Irish folk-tune for two pianofortes, by her husband. It proved to be a remarkable composition. The tune is a fine example of its class, and the Variations are masterly. The Variations were admirably played by Miss Fanny Davies and Mrs. O'Neill, and should attract the attention of professional pianists.

Amongst numerous concerts which, although excellent, do not call for detailed criticism are Mdle. Szaliti's pianoforte recital at Bechstein Hall on June 6, Herr Kubelik's violin recital at Queen's Hall on June 11, Madame Nora Clench's concert at Æolian Hall on June 13, and Mr. Dölmetsch's rooth concert of 'Antient Musick' on June 15 at Clifford's Inn.

The concert given by the Vienna Male-voice Choir is noticed on page 444.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The close of the session of the School of Music connected with the Birmingham and Midland Institute was marked by a series of performances which afforded evidence of good work done during the year. At the concert of chamber music given on June 11 the programme comprised Beethoven's String Quartet in G (Op. 18, No. 2), and Pianoforte Quartet (Op. 16), arranged from the Quintet for Pianoforte and Wind Instruments; and Schumann's Pianoforte Quintet (Op. 44). Some dozen students took part in the very creditable rendering of these pieces. In addition, Maurer's Concertante for four Solo Violins (with pianoforte) was brightly given by the Misses Wadeley, Hodgkinson, Burman, and Fuller; Miss K. G. Thomas played a Suite Poétique by René de Boisdeffre, and Mr. H. Caville gave a brilliant rendering of Rode's Seventh Violin Concerto. The pianists were Mrs. Charles Gaunt and Mr. G. H. Manton, the latter a young professor of the Institute. On June 15 the Choral and Orchestral Concert took place in the Town Hall. The Students' Choir (Ladies) sang Berlioz's Ballad 'Ophelia' (from 'Tristia,' Op. 18), a chorus from Gaul's 'The Ten Virgins,' and Mackenzie's 'Come, sisters, come.' Mr. Gaul conducted the performance of his music, and had a great reception. The orchestra, mainly composed of students, but aided by professional players in some departments, gave an admirable rendering of Elgar's 'Froissart' Overture, and accompanied the choral and solo numbers. Miss Winifred Morris created something like a sensation by her interpretation of the solo part of Beethoven's Pianoforte Concerto in E flat, showing extraordinary promise. Mr. P. L. Dyche, a young violoncellist, gave a good account of Max Bruch's 'Kol Nidrei,' playing with good tone and neat execution.

The prize song from 'Die Meistersinger' was tastefully given by Mr. W. J. Ottery. Mr. Granville Bantock conducted.

In the lecture theatre of the Institute, on June 18, the concluding function took place. It was a performance of Gluck's 'Orpheus' with all stage accessories. The opera was beautifully mounted, and the well-drilled chorus sang splendidly. The principals were Miss Eva Dickinson, Orpheus; Miss Daisy Hoskins, Euridice; and Miss Estelle Lermitt, Amor. All did well, but the representative of the titular part deserves special praise. The whole was the finest display yet given by the School, and it was fully appreciated by the large audience. Mr. Bantock conducted with masterly skill.

The musical matinees at the Society of Artists came to a conclusion on June 11, and Mr. Oscar Pollack began a series of concerts the same evening in the Exhibition Hall of the Botanical Gardens. At the matinee Mr. William Sewell's male-voice choir gave several pieces, and Mr. Sewell's Ladies' Choir appeared at the evening concert.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

Under the auspices of the National Literary Society and the Moore Memorial Committee, a concert was given at the Royal University Hall on May 28 in memory of the poet Thomas Moore. The programme consisted entirely of those Irish melodies which are indissolubly connected with the name of our national poet. Mr. Plunket Greene was the particular attraction of the evening, the other artists taking part in the concert being Madame Cosslett-Heller, Miss Agnes Treacy, Mr. J. Walsh, Mr. J. C. Doyle, Miss Mabel Love (violinist), and Miss Annie Lord (pianist). Madame Cosslett-Heller's Irish Ladies' Choir and Mr. Vincent O'Brien's Choir also assisted. The object of the concert was to provide funds for the proposed restoration of the poet's grave, and to place thereupon a suitable monument. As the hall was filled to its utmost capacity, a large sum must have been gained for this purpose.

On June 8 the University of Dublin Choral Society gave their final concert for the season in the Examination Hall of Trinity College. The Society, which is entirely amateur,—with the exception of a few members of the orchestra—gave a very satisfactory rendering of Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha,' under the conductorship of Mr. Charles Marchant. Mr. Dan Jones (tenor), Mr. John Horan, Jun. (baritone), and a lady member of the Society, were the soloists.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The stage of the Tyne Theatre was in the possession of the Newcastle Amateur Operatic Society during the week beginning June 6, when adequate and creditable performances were given of Gilbert and Sullivan's operas, 'Trial by Jury' and 'H.M.S. Pinafore.' Madame Mimi Beers, Misses Elsie Downing, Margaret Herries, and May West, and Messrs. Maurice Pearce, W. D. Spark, G. K. Vietch, J. R. Liddell, E. J. Potts, W. E. Storey, and R. Pearson were entrusted with the principal characters, and Mr. R. Smith conducted.

One does not usually expect good music to receive much attention at popular seaside resorts, therefore it is very pleasant to note that at the Tynemouth Palace-by-the-Sea variety entertainments do not entirely exclude more serious interests. With an orchestra of thirty-five performers, Handel, Wagner and Gounod evenings were recently given, and Beethoven's Fifth and Schubert's 'Unfinished' Symphony were included in other programmes. It is to be hoped that this may lead to further developments in the same artistic direction.

A successful pianoforte recital was given in Sunderland on June 13 by Mr. Henley Pratt, organist of St. George's Presbyterian Church. The recitalist was assisted by Mrs. Alfred Wall and Mr. Alexander Webster (vocalists), and Mr. Alfred Wall (violinist).

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The principal concert of this term was that given by Dr. Joachim and his colleagues Messrs. Halir, Wirth, and Hausmann, in the Town Hall on May 4, when the programme consisted of Brahms's String Quartet in A minor (Op. 51, No. 2), Haydn's Quartet in E major (Op. 54, No. 3), and Schubert's Quintet in C major (Op. 163), the second violoncello part in the last-named work being played by Mr. Percy Such. It is hardly necessary to say that the performance of the whole programme was most artistic.

The first concert of the "Eights" took place in Balliol College Hall on May 21, Miss Fanny Davies being the pianist, Herr and Frau Dulong the vocalists, and Dr. Walker accompanist. Among the pieces charmingly played by Miss Davies were the two Canons in A flat and B minor by Schumann, and Bach's A minor Fugue. She also played several pieces by the older Netherland writers. Several Swiss folk-songs were nicely rendered by the two singers.

The Exeter College Concert took place on May 24, the most important items being Beethoven's 'Prometheus' Overture and Mozart's 'Jupiter' Symphony, excellently given by the band under Mr. J. S. Heap's direction. Miss Bridson played in good style Paganini's Violin Concerto in D minor, and amongst the songs given by Mr. Charles Saunders were 'Why beatst with rapturous thrill?' from the cantata 'Maid of Astolat,' by the late Dr. Swinerton Heap, father of the conductor of the concert.

The Keble Concert on May 26 again consisted chiefly of songs and part-songs interspersed with orchestral pieces. Miss Beatrice Dunn and Mr. McInnes were the soloists, the former being very successful in 'Mignon's Song' by Goring Thomas, and the latter in 'Boot, saddle, to horse and away,' by Graham Peel. A thoroughly excellent rendering of Weber's 'Oberon' Overture was given under the baton of Mr. F. Shaw.

The Queens' College Concert followed the next evening, when a new cantata for men's voices, 'Mucius Scaevola,' composed by Dr. H. A. Harding, was given with orchestral accompaniment. The two solo parts of Mucius and Porsenna were well sustained by Mr. J. Reed (tenor) and Mr. A. Kerry (bass). The cantata, though very difficult in places, proved a well-written work. In the second part of the programme mention should be made of a fine rendering by the orchestra of Mendelssohn's 'Fingal's Cave' Overture under Dr. Iliffe's baton, in which the band worked 'with a will' to give it an adequate rendering. Purcell's 'Knotting Song' was charmingly sung by Mr. Reed, and a dainty part-song, 'Cupid and Campaspe,' written by Mr. R. F. Dale, was excellently rendered. It should be added that Mr. Dale has been a member of the Queens' Society for upwards of forty years.

On June 8 in the Sheldonian the Professor of Music, Sir Hubert Parry, lectured upon 'Types of Audience and their Influence,' being a continuation of his previous discourse on the same subject. The audience—though not so large as it ought to have been—was very appreciative and enthusiastic, and evidently took great interest in the way our genial Professor always handles his subject.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A special performance of 'The Dream of Gerontius' was given by the Sheffield Musical Union on May 31, in aid of the Sheffield University Women's Endowment Fund. Anything appertaining to the popular University scheme just now finds a sympathetic response, and the Albert Hall was well filled. The prestige of the Musical Union and Dr. Coward, its enthusiastic chief, added further attraction to the event. Musically, too, the concert was a complete success. So well had the choir been prepared for its London appearance that a single rehearsal sufficed for this fresh interpretation of Sir Edward Elgar's music. The choristers were in fine form, the histrionics of the demon chorus and the beauty and grandeur of 'Praise to the Holiest' once more thrilling and moving the large audience; but the chief choral success was won in the exquisite

'Be merciful, be gracious.' The Sheffield orchestra gave an admirable performance of the intricate score. In the second part of the programme, Parry's 'Blest pair of Sirens' was finely sung. The soloists were Miss Marie Brema, Mr. Gervase Elwes, and Mr. Joseph Lycett. The first and last named contributed songs, to the accompaniment of Mr. J. A. Rodgers. Dr. Coward conducted with care and judgment, and Mr. W. S. Jessop rendered excellent service at the organ.

Among the other musical doings of the past month have been a well prepared and impressive performance of Maunder's 'Olivet to Calvary,' under the direction of Mr. J. W. Ibberson, at Fulwood Wesleyan Chapel, and a capital performance of Mendelssohn's 'Hymn of Praise' at Abbeydale Congregational Church on June 12, admirably given under Mr. Harold E. Tuck.

Mr. Henry J. Wood has accepted the conductorship of the Sheffield Amateur Musical Society in succession to Mr. F. Schöllhammer who has resigned, after having rendered excellent service in that capacity for thirty-five years. Mr. J. A. Rodgers has been appointed deputy conductor, and Mr. J. W. Phillips retains the office of organist and accompanist.

Foreign Notes.

BERNE.

The fifth gathering of Swiss composers was announced for June 25 and 26. Three concerts were to be given: one of orchestral, a second of chamber, and the last of choral music, the programmes to be devoted entirely to Swiss composers, among whom were J. Lauber, Hans Huber, Volkmar Andreæ, Georg Haeser, Henri Marteau, Fritz Niggli, E. Munzinger, F. Hegar, and F. Klose.

BEZIERS.

Gluck's 'Armide' is announced to be given in the ancient theatre at Orange on August 28 and 29.

BOLOGNA.

The Liceo Musicale, one of the most important institutions in Italy, was founded in 1804. Mattei was its first professor in counterpoint, and among his pupils were Rossini, Morlacchi, and Donizetti. The city intends worthily to celebrate the hundredth anniversary of the foundation, and a special commission has been appointed to formulate a scheme. The Liceo possesses, by-the-way, a rich library of autographs, rare books, and ancient instruments.

BRESCIA.

Signor Puccini's 'Madame Butterfly' was withdrawn by the composer after its failure at La Scala. It has now been given here, and according to all accounts was received with enthusiasm. Madame Kruseniski appeared in the title-role. The composer has made radical changes in the work.

DETMOID.

The monument to Lortzing was unveiled in the Theatre Square on June 9. The ceremony commenced with the composer's Festival Overture, and in the evening a performance of his 'Czar und Zimmermann' was given at the theatre.

DRESDEN.

The Mozart Society recently offered 20,000 marks for a monument to Mozart in the form of a fountain with three female figures typifying Earnestness, Grace, and Geniality—qualities which eminently characterize the creations of the great master. None however of the designs sent in met with approval. The monument has now been entrusted to Hermann Hosiäus, of Charlottenburg.

GRAZ.

The castle of St. Johann, purchased in 1895 by Frau Amalie Friedrich Materna (the first Brünnhilde) for the sum of £3,800, was sold by auction on May 28, when it was acquired by Frau Hedwig Beer for £1,700!

MUNICH.

Herr Felix Mottl, who has been appointed royal Bavarian general music-director, enters upon his duties on October 1. Meanwhile as 'Gast' he conducted a performance of 'Die Meistersinger' on May 29 with brilliant success.—A committee has been formed with Herr von Perfall as president, to arrange for a tablet, worthy of the composer, to be placed on the birth-house of the late Joseph Rheinberger. Professor Erdmannsdörfer, Dr. A. Sandberger, Herr Ludwig Thuille are among the members of the committee. An appeal will be made to various societies and to the numerous pupils of Rheinberger to assist in thus honouring his memory.

PARIS.

A statue of César Franck will shortly be unveiled here, the work of the sculptor M. Alfred Lenoir. It will face the church of St. Clotilde, of which the gifted composer was for many years organist.—At the Grand Opéra the score has been discovered of 'Don Sanche,' an opera in one act, composed by Liszt at the age of fourteen, and produced there on October 17, 1825. The work was supposed to have been destroyed in the fire of 1873. The music of 'Don Sanche' is of little or no value, but the opera is an interesting relic of the great pianist.—Gluck's 'Alceste' has been revived at the Opéra Comique, and with great success, with Madame Litvinne in the title-role, M. Beyle as Admète, and M. Luigini as *chef d'orchestre*.—'Armide' is to be given next season at the Opéra, with Madame L. Bréval as Armide and M. Alvarez as Renaud.

PRAGUE.

A cycle of the late Antonin Dvořák's stage works is to be given here, and by way of conclusion the composer's 'Requiem,' produced at the Birmingham Festival of 1891, will be performed.—Herr Karl Knittl has been appointed Dvořák's successor as director of the Conservatoire.

ST. PETERSBURG.

June 1 was the hundredth anniversary of the birth of Michael Glinka, the great national Russian composer whose 'Life for the Czar' won for him universal popularity in his own country and high esteem abroad. The anniversary was to have been celebrated with special pomp in this capital, but owing to the war in the far east the commemorative festival, by order of the Czar, has been postponed.

As a gratifying result of Sir Alexander Mackenzie's visit to Canada last year the choir formed for that occasion at Brandon (Manitoba) gave a Festival on June 1 and 2. The chief feature of the programme on the first evening was Elgar's 'Banner of St. George,' which was admirably sung, the splendid tone of the choir, and their attack and alert response to the conductor being particularly noticeable. On the second evening Cowen's 'Rose Maiden' was given with no less ability, and Mr. F. B. Fenwick who conducted is to be heartily congratulated on the successful result of his efforts as choir-trainer. There was an excellent orchestra led by Herr Carl Reidelberger, and the able solo vocalists who assisted and contributed to the miscellaneous part of the programmes were Miss Clara Williams, Mrs. Alma Johnson Porteous, Mr. Alvin Davies, and Mr. Harry Phillips. The good seed sown by Sir Alexander Mackenzie last spring has thus speedily borne fruit in the most satisfactory manner.

The London Sunday School Choir gave their usual summer concert at the Crystal Palace on June 22, and met with the customary success. The children's concert, given by a choir of 5,000 singers under Mr. Rowley, much pleased the audience. Later in the day the adult choir sang under the skilful direction of Mr. Whiteman. The programme included Cooke's 'Strike the lyre,' Jackson's 'O the flow'ry month of June,' Sullivan's 'I will mention,' and other pieces, all of which were effectively performed. An orchestra, under the direction of Mr. D. W. Davis, played some selections and strengthened the accompaniments.

Mr. H. G. Holmes was the organist. There was also a choral competition for a challenge shield. Five choirs competed, and the prize was awarded by Dr. Turpin to the Willesden District Choir, conducted by Mr. J. S. Waddell.

The forty-seventh annual Festival of the Tonic Sol-fa Association was held on June 18 at the Crystal Palace with the customary success which has so long attended these gatherings. At the first of two gigantic concerts, a choir of young folk, 5,000 strong, was conducted by Mr. S. Filmer Rook, while later in the day the adult singers, under the experienced direction of Mr. Leonard C. Venables, gave a good account of themselves in Mendelssohn's 42nd Psalm and other pieces with and without orchestral accompaniment. Miss Nannie Tout sang the solos in the Psalm and gave an excellent interpretation of Weber's 'Softly Sighs,' and Mr. C. Hugh Rowcliffe rendered good service at the organ.

The annual Festival of Church Sunday Schools took place at the Crystal Palace on May 28, when a varied programme of music was sung by a juvenile choir of 5,000 voices, conducted by Mr. R. J. Mines, with Mr. F. W. Belchamber at the organ.

The St. Michael's Choral Society gave their fourth annual concert at the Marlborough Rooms on June 2, under the able direction of Miss Old, who also contributed two solos. The choir and orchestra were fully efficient.

His Majesty the King has been pleased to confer the Royal Victorian Order on Dr. Hans Richter in token of the great and invaluable services, extending over very many years, rendered by him to musical art in all countries.

Dr. Henry Hiles has been appointed Principal of the Virgil Piano School. In that capacity he will give a series of twelve lectures upon music during the month of August.

Messrs. Challen and Son have acquired the patent rights in the 'Arde-ton Piano, or perfect practice claviers,' to which we called attention in our April issue.

Herr Wilhelm Backhaus has been appointed a professor of the pianoforte at the Royal Manchester College of Music.

In the article on Winchester College in the June issue of THE MUSICAL TIMES two regrettable errors have to be corrected owing to the waywardness of a proof. The name of the assistant-master of music is Mr. H. V. Jervis-Read (p. 369, col. 2). In the descriptions of the view on p. 365, for 'Science Schools,' read 'The Memorial Buildings.' The building on the extreme left of the picture is 'Sick House.'

Country News.

BRIEFLY SUMMARIZED.

BEDFORD.—Dr. Harding's dramatic cantata 'Mucius Scaevola' was recently performed by the Musical Society in the Corn Exchange, with full orchestra and chorus (numbering 250 performers), under the direction of the composer. The members of the Society have presented Dr. Harding with a handsome solid silver tea service in commemoration of the production.

CHELMSFORD.—The Chelmsford Association of Church Choirs held their annual festival service at St. Mary's Church on June 14. There were about 300 vocalists. Good quality of voices, good tone, and tasteful expression were noticeable throughout the service, which included Sir Hubert Parry's Service in D and Dr. Eaton Fanning's anthem 'O how amiable.' Dr. G. F. Huntley presided at the organ, and Mr. F. R. Fry (choirmaster to the Association) conducted a successful service.

CROMER.—The Musical Society gave their second concert this season on June 14 in the Town Hall. The miscellaneous programme included the choruses Schumann's 'Gipsy Life,' 'Hymn to Diana' (Thouless), 'Ye Mariners of England' (Pierson), and Mendelssohn's part-song 'Early Spring.' The solo vocalists were Miss Jessie Potter, who was specially successful, Mr. Martin Pierce, and Mr. Elliot Hooper; and Mr. E. Lake contributed clarinet solos. Mr. Ernest Harcourt conducted.

GILMORTON.—Mr. Bruce Steane's sacred cantata the 'Ascension' was successfully given (for the first time in the district of Leicester) in All Saints' Church on June 9. The choruses were excellently sung, and mention should be made of the efforts of Miss Ada Preston, who rendered valuable service in training the sopranos in the choral work. Mr. H. Matthews was the conductor.

RIPON.—The annual concert at the Diocesan Training College took place in the Common Room on June 3, when the College Choir, augmented by some male voices from the Cathedral and the Choral Society, gave a finished rendering of Brahms's 'Song of Destiny' and Somervell's 'The Power of Sound.' The accompaniments were adequately played by a professional orchestra, and Mr. C. H. Moody, Cathedral organist and lecturer in the College, conducted.

Answers to Correspondents.

E. S.—(1) The late Herr Carl Oberthür, the distinguished harpist, was born at Munich, March 4, 1819, and died in London—where he settled in the year 1844—on November 8, 1895. He was a pupil of Elise Brauchle and G. V. Roeder. For a time he played in the orchestra, under Costa, at Covent Garden, but he achieved fame as a teacher and by his solo performances at concerts both in England and abroad. His compositions (upwards of 200 in number) included an opera 'Florio von Namur' (produced with success at Wiesbaden); a Grand Mass 'St. Philip de Neri'; Overtures 'Macbeth' and 'Rübezahl'; trios for harp, violin and violoncello; 'Loreley,' a legend for harp and orchestra; a quartet for four harps; and a vast number of original compositions and arrangements for his own instrument. (2) The harp compositions of Hasselmann and Verdaile can be obtained of Messrs. Novello.

C. F.—Beethoven's 'Mount of Olives' is an English version of his oratorio 'Christus am Oelberge.' The word 'Hallelujah' does not occur in the original (German) version of the noble chorus in C, but it is thoroughly Halleluic in sentiment. The work was first performed in this country on February 25, 1814, under the direction of Sir George Smart, at one of the Lenten oratorio performances at Drury Lane Theatre. There are, or have been, several English versions of the text: by Arnold (?), Oliphant, Bartholomew, and Troutbeck; also by Dr. Hudson, of Dublin, in 1842, in which the story is changed to that of David, and the title to 'Engedi.'

LEIGH.—A teaching connection is generally made rather than bought. Of course if you obtained a church organ appointment such a post might bring you work in pianoforte tuition; but as you have so good a qualification as the Licentiate-ship of the Royal Academy of Music, 'have done a good deal of teaching away from home, prepared successfully for examinations, have splendid testimonials and press notices for concert work,' you are surely on the right track for making a teaching connection. Go steadily on, putting plenty of enthusiasm in your work, and in due time you will reap the reward of well-doing. Be wary of agents.

J. C. C.—Thomas Clark is said to have been born in Canterbury, though there is no confirmation thereof. But he died in that city (on May 30, 1859, aged eighty-four), where he had acted as leader of psalmody at the Wesleyan Chapel and afterwards of the Unitarian Chapel—he was certainly not organist of the Cathedral. A prolific (amateur) composer of hymn-tunes, he issued over twenty sets in different forms. These tunes would now be regarded as 'old-fashioned.'

H. A.—It is, we fear, impossible to say when Mozart's three great Symphonies (in E flat, G minor, and C major) were first performed in England. Even a prolonged search among the files of old London newspapers (advertisements) at the British Museum might be fruitless in result. It must be a long time ago that they were 'neglected' in this country—a century at least. We hope soon to print in THE MUSICAL TIMES one or more of the late Sir George Grove's analyses of this splendid trio of Symphonies.

J. A. J.—Your inquiry as to the probable success of an invention for turning over leaves of music is one that should be addressed to a firm who deal in such things. If you could prove your statement that the little machine could be produced at half-a-guinea and sold at a guinea, and that the public could not do without it, there would not be wanting those who would be willing to pocket unlimited half-guineas by way of profit.

DETTA.—We are not aware of any 'particular method of pianoforte playing' at the institution you name; each professor follows his own plan, and his work and that of his pupils is judged by results. 'Doctors differ' even in the teaching of instruments, and who shall decide? Mr. Matthay's book 'The Act of Touch' will give you unlimited food for thought.

R. R. H.—Your better plan would be to ask the author of the book in question how he reconciles 'two flatly contradictory statements of opinion'; though you must bear in mind that one of those opinions is that of the author himself, while the other is the opinion of someone else. Under these circumstances we may be excused from giving an opinion.

J. S. F.—Settings of Mr. Rudyard Kipling's poems other than by the composers you mention are 'Hymn before action' (also arranged for two tenors and two basses), by H. Walford Davies; 'Follow me 'ome,' by M. F. Bell; and 'The Flag of England,' for soprano solo and chorus, by Sir Frederick Bridge.

H. T. T.—Your requirement of a small table instrument for 'guidance in tuning chime tunes' might be met by the purchase of a Metalophone. This instrument (of metal plates) is made in various sizes, ranging from eight to fifteen notes. It can be supplied, at a cost of a few shillings, by Messrs. Metzler and Co., Great Marlborough Street.

L. R. A. M.—With pleasure. In Loeschorn's pianoforte study in C sharp minor (Op. 195), bar 18, the last note but one in the bass is A natural. The natural sign has been prefixed to the lower A; but it would have been safer to contradict the sharp sign of the upper note, that which you question.

MARGUERITE.—We cannot differentiate between the standards of examination for musical degrees in various Universities. Moreover, we cannot give the reason why ladies are not permitted to take degrees at Oxford. Some people think the prohibition unreasonable, but —!

H. P.—The most complete account of 'Adeste Fideles,' the words and music, is that contained in 'The Music of the Church Hymnary' by Messrs. William Cowan and James Love (Henry Frowde). The history of this tune still, however, remains very obscure.

QUAVER.—The term 'heavy' associated with vocalists is not of avoidpoups application. A man may be a light tenor and yet make serious demands upon a weighing-machine, while a very thin member of the community might come under the designation of a heavy bass.

MARTHA.—You ask us to 'name one or two pianoforte pieces published at four shillings suitable as a pupil's first piece.' We venture to think you have named too high a price.

G. H.—The *Rheinische Musik und Theaterzeitung* is a musical journal published at Cologne. The office is at Stolkgrasse 27. You would probably be able to subscribe for it to be sent regularly.

GAMBA.—Thanks, but we have not space, much less inclination, to take up controversial matters.

A correspondent writes: 'A book on the Schumann method of pianoforte teaching is that entitled "Hints on tone and technique" by Madame Amina Goodwin.'

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2. Whether I find thee (Ob ich dich fände).
3. After many a dusty mile (Nach so mancher staub'gen Meile).
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